



Locally Modified English Language Arts A11 and B11

Table of Contents

Acknowledgements	5
Adaptive Dimension	6
Who Is the ELA A11 and B11 Student?	6
Who is not eligible for ELA A11 and B11?	7
The English Language Arts A11 (Basic) and B11 (Basic) Courses	7
Outcomes for English Language Arts A11 (Basic).....	9
Outcomes for English Language Arts B11 (Basic)	12
Teaching Guidelines for English Language Arts A11 (Basic) and B11 (Basic)	15
English Language Arts A11 Model Units	29
Unit One: Mysteries of Life	31
Unit Two: Challenges of Life	50
English Language Arts B 11 Model Units.....	58
Unit One: Equity and Ethics	60
Unit Two: The World Around and Within Us	84
Appendices	98
English Language Arts A11 and B11	98
English Language Arts A11	98
English Language B11	98
References.....	100

Acknowledgements

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Adaptive Dimension

In order to meet the variety of students' needs, flexibility is required within the school program to enable schools and teachers to adapt instructional materials, methods, and the environment to provide the most appropriate educational opportunities for students. The Adaptive Dimension is used to:

- help students achieve curriculum outcomes
- maximize student learning and independence
- lessen discrepancies between achievement and ability
- promote a positive self-image and feeling of belonging
- promote a willingness to become involved in learning
- provide opportunities for all students to be engaged in learning.

These purposes address a primary function of the school, that of helping students to maximize their potentials as independent learners (Ministry of Education, *Core Curriculum Components and Initiatives*, December 17, 2007).

The intent of the Adaptive Dimension applies to all programs and courses of instruction. The key variables of instruction are differentiated – the content (what students will learn), the learning processes (how students will interact with the content), and the learning products (how students will demonstrate learning and mastery of content), and the instructional setting or environment.

Some students may not be able to complete a particular regular provincial course even though adaptations to curriculum materials and topics, instruction, and environment have been made. This may require the development of a modified (ELA A11 and B11) course to meet student needs to which the Adaptive Dimension may be applied.

Who Is the ELA A11 and B11 Student?

The English Language Arts A11 (Basic) and B11 (Basic) courses are intended for students who have moderate to severe learning difficulties and are unable to complete regular English Language Arts A10 and B10 courses after every effort to adapt and support has been attempted. Academically and cognitively, eligible students operate one or more grade levels behind their chronological peers. Their achievement scores, in at least some areas, fall in the below average range. Students who are eligible for a modified English language arts course may have receptive/comprehension (viewing, listening, and reading) and expressive/communication (speaking, writing, and using other forms of representing) difficulties. Careful assessment and diagnosis are necessary to understand the language and learning abilities and needs of modified students and to inform better instruction.

Before placing a student in a modified course, teachers and other school personnel need to ensure that:

- Appropriate adaptations have been provided with sufficient scaffolds for the student as she/he strives to achieve the regular core course outcomes
- Cognitive and learning skills assessments have been completed and support the decision to place the student in a modified course
- The student and student's parents have been informed of the planned course change, they understand future education implications of such a decision, and they agree to the course change.

Who is not eligible for ELA A11 and B11?

Attendance, behaviour, laziness, motivation, confidence, poor work habits, failure to do homework, and multiple failures may affect students in a regular course but should not determine eligibility for a modified course.

A student with average cognitive ability or learning disabilities typically completes the regular course. A student with a learning disability who has average or above average cognitive ability is capable of achieving a regular education program; however, in order to complete the regular course, a student with learning disabilities may require adaptations to instruction.

A student who is learning English as a new language should be placed in English as an Additional Language (EAL) courses that are planned according to his or her level of English language proficiency and that explicitly teach the English language.

The English Language Arts A11 (Basic) and B11 (Basic) Courses

The point of reference for a modified English language arts is regular English language arts curricula. Therefore, the aim and goals for English Language Arts A11 (Basic) and B11 (Basic) courses are the same as those for English Language Arts A10 and B10. The K-12 **aim** of the English language arts program, regular or modified (basic), is to help students understand and appreciate language, and to use it confidently and competently in a variety of situations for learning, communication, work, life, and personal satisfaction.

The K-12 **goals** for English language arts are:

- **Comprehend and Respond (CR).** Students will extend their abilities to view, listen to, read, comprehend, and respond to a range of contemporary and traditional informational and literary texts from First Nations, Métis, and other cultures in a variety of forms (oral, print, and other texts) for a variety of purposes including for learning, interest, and enjoyment.

- **Compose and Create (CC).** Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.
- **Assess and Reflect (AR).** Students will extend their abilities to assess their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

The regular Secondary Level English language arts courses are organized around topics and issues that are of interest to adolescents and that focus on identity (self), social responsibility (society), and social action (agency). Organization in units and modules can facilitate the teaching of a modified course as well as of the regular course. Although the **outcomes** and assignments of a modified curriculum may differ, the focus of the units and modules can be common.

Outcomes for English Language Arts A11 (Basic)

COMPREHEND AND RESPOND (CR) GOAL

Students will extend their abilities to view, listen to, read, comprehend, and respond to a range of contemporary and traditional grade-level informational and literary texts from First Nations, Métis, and other cultures in a variety of forms (oral, print, and other texts) for a variety of purposes including for learning, interest, and enjoyment.

CR A11.1 View, listen to, read, comprehend, and respond to a variety of texts that address identity, social responsibility, and social action (agency).

CR A11.2 Select and use appropriate strategies to construct meaning when viewing, listening, and reading including:

- Building background, drawing on prior knowledge and experiences, and predicting what text might be about (before)
- Making connections (text to self, text to world); constructing mental images; asking questions; pausing/thinking/adjusting understanding; detecting opinions and biases; determining purpose for text (during)
- Recalling, retelling, and reviewing key understandings; applying what was learned (after).

CR A11.3 Understand and apply cues and conventions of communication to construct and confirm meaning when viewing, listening, and reading including:

- Stating possible purposes for text (pragmatic)
- Identifying the different text types (print, visual, verbal, non-verbal) and key features of the text type (textual)
- Recognizing and using basic sentence structures (e.g., S-V; qualifiers; punctuation) to comprehend (syntactical)
- Recognizing word choices and using a basic word attack strategy (e.g., CSSD) (semantic)
- Recognizing the spelling and patterns in frequently used words (graphophonic)
- Recognizing and using graphic aids and organizers (e.g., graphs, timelines, illustrations, photographs) to build and extend understanding (other cues and conventions).

CR A11.4 View, interpret, and draw conclusions about information and experiences presented in a variety of visual and multimedia texts such as illustrations, charts, graphics, videos (e.g., current affairs).

CR A11.5 Listen to, interpret, and draw conclusions (with support from the texts) from a variety of oral informational and literary texts.

CR A11.6 Read, interpret, summarize, and draw conclusions (with support from the texts) from a variety of informational and literary print and electronic texts.

- Select and read informational and literary texts independently.

Note: Students must view, listen to, and read a range of **literary** and **informational** texts. Literary texts (e.g., novels, plays, poetry, short stories, feature films) use language in “aesthetic, imaginative, and engaging ways to entertain and move, reflect and express emotions, shape and explore cultural values and identity” (Queensland Studies Authority, page 18). Informational texts (e.g., reports, essay, feature articles, editorial, documentary films, websites, texts of work, family, and community life) use language to “transact and negotiate relationships, goods, and services, report on people, things, events, and issues, and to explain, analyze, argue, persuade, and give opinions” (Queensland Studies Authority, page 18).

COMPOSE AND CREATE (CC) GOAL

Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

CC A11.1 Compose a range of visual, multimedia, oral, and written texts that explore identity, social responsibility, and social action.

CC A11.2 Select and use the appropriate strategies to communicate meaning when speaking, writing, and using other forms of representing including:

- Considering a possible message and focus for a topic; generating ideas and information; organizing, with guidance, ideas and information for a specific purpose and audience (before)
- Creating more than one draft; checking and modifying for clarity, inclusion of important ideas and information, and organization (during)
- Editing and revising drafts using a set of criteria and conferring with teacher (after).

CC A11.3 Understand and use the cues and conventions to construct and communicate meaning when speaking, writing, and using other forms of representing including:

- Setting a clear and specific purpose for communicating to a specific audience (pragmatic)
- Selecting and using the text form most appropriate for purpose and audience (textual)
- Using basic and complete sentence structures (spoken and written) (syntactical)
- Choosing and using appropriate words and correct spelling of commonly used words (semantic)
- Using appropriate and clear non-verbal communication elements (e.g., indentations, spacing, margins, underline, font, gestures) to ensure clarity and neatness (other cues and conventions).

CC A11.4 Represent and present the key understandings from texts and experiences through a variety of visual representations.

CC A11.5 Use oral language to express a range of information about learning and life experiences in a variety of formal and informal situations including round-table discussion, interviews, introductions, and a prepared argument for or against a particular stand.

CC A11.6 Compose a variety of written communications including paragraph and multi-paragraph explanations, letters, essays, anecdotes, and poems considering audience, purpose, and form.

ASSESS AND REFLECT (AR) GOAL

Students will extend their abilities to assess their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

AR A11.1 Identify and consider, with assistance and criteria, own work and strengths.

AR A11.2 Consider which communication and learning strategies work best for each task and situation, and set goals for improvement in each of the six communication strands.

Outcomes for English Language Arts B11 (Basic)

COMPREHEND AND RESPOND (CR) GOAL

Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-level-appropriate texts in a variety of forms (oral, print, and other texts) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

CR B11.1 View, listen to, read, comprehend, and respond to a variety of texts that address identity, social responsibility, and social action (agency).

CR B11.2 Select and use appropriate strategies to construct meaning when viewing, listening, and reading including:

- Activating prior knowledge and experience; asking questions about the topic; predicting what text might be about (before)
- Making connections (text to self, text to world); noting key ideas and what supports them; determining the overall purpose and message (during)
- Recalling, reviewing, and summarizing key understandings; viewing, listening, and reading again to confirm understanding (after).

CR B11.3 Understand and apply cues and conventions of communication to construct and confirm meaning when viewing, listening, and reading including:

- Stating possible purposes and intended audiences for text (pragmatic)
- Identifying the different text types (print, visual, verbal, non-verbal), key features of the text type (e.g., paragraphs), and the basic organizational patterns within the text (e.g., chronological, problem/solution, comparison) (textual)
- Recognizing and using basic sentence structures (e.g., S-V; qualifiers; punctuation) and key words (e.g., verb) to comprehend (syntactical)
- Recognizing word choices and using a basic word attack strategy (e.g., context, words parts, and reference text such as a dictionary) (semantic)
- Recognizing the spelling patterns and pronunciation of frequently used words (graphophonic)
- Recognizing and using non-verbal elements (e.g., tone, emphasis, gesture, stance) and graphic aids and organizers (e.g., graphs, timelines, illustrations, photographs) to build and extend understanding and intent of message (other cues and conventions).

CR B11.4 View and comprehend the key ideas and information from, and the organizational elements (e.g., layout) of, a range of visual texts including illustrations, maps, charts, graphs, posters, and DVDs.

CR B11.5 Listen to and identify key points in a variety of informational and literary texts including group discussion, prepared talks, and a talk-back show about a topic or issue being studied.

CR B11.6 Read, comprehend, and summarize key ideas in a variety of informational and literary texts (including magazines, newspapers, on-line information, and novels); select and read informational and literary texts at an individualized reading level independently.

Note: Students must view, listen to, and read a range of **literary** and **informational** texts. Literary texts (e.g., novels, plays, poetry, short stories, feature films) use language in “aesthetic, imaginative, and engaging ways to entertain and move, reflect and express emotions, and shape and explore cultural values and identity” (Queensland Studies Authority page18). Informational texts (e.g., reports, essay, feature articles, editorial, documentary films, websites, texts of work, family, and community life) use language to “transact and negotiate relationships, goods, and services, report on people, things, events, and issues, and to explain, analyze, argue, persuade, and give opinions” (Queensland Studies Authority page18).

COMPOSE AND CREATE (CC) GOAL

Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

CC B11.1 Compose a range of visual, multimedia, oral, and written texts that explore identity, social responsibility, and social action.

CC B11.2 Select and use the appropriate strategies to communicate meaning when speaking, writing, and using other forms of representing including:

- Identifying purpose, audience, and form to use; considering message or focus for a topic or theme; generating ideas and information; organizing, with guidance, ideas and information for a specific purpose and audience (before)
- Creating more than one draft; checking and modifying for clarity, ideas, sequence; acknowledging sources; sharing works in progress (during)
- Editing and revising drafts using a set of criteria and conferring with teacher; incorporating feedback; ensuring an effective introduction, clear middle, and effective conclusion (after).

CC B11.3 Understand and apply the cues and conventions to construct and communicate meaning when speaking, writing, and using other forms of representing including:

- Setting a clear and specific purpose for communicating to a specific audience, and considering the language that would be most appropriate (pragmatic)
- Selecting and using the appropriate text form and organizational pattern (textual)
- Using basic and complete sentence structures (spoken and written) and the influence of the verb (syntactical)
- Choosing and using appropriate words correctly and correct spelling of commonly used words (semantic)

- Using appropriate and clear non-verbal communication elements (e.g., indentations, spacing, margins, underline, font size) and production factors (e.g., tone, volume, stance, gestures, and eye contact) (other cues and conventions).

CC B11.4 Prepare, given a structured framework or organizer, and present a visual or multimedia presentation supporting a prepared talk on a pre-assigned topic using presentation software or other presentation tools.

CC B11.5 Use oral language to express a range of information about learning and experiences about life in variety of formal and informal situations including small-group discussion and group work, and a prepared talk about a course topic, and an oral reading of prose or poetry.

CC B11.6 Compose a variety of written communications (considering audience, purpose, and form) including paragraphs (descriptive, narrative, expository, and persuasive), a factual report, and a business letter.

ASSESS AND REFLECT (AR) GOAL

Students will extend their abilities to assess their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

AR B11.1 Identify and consider, with assistance and criteria, own work and own strengths.

AR B11.2 Consider which communication and learning strategies work best for each task and situation, and set goals for improvement in each of the six communication strands.

Teaching Guidelines for English Language Arts A11 (Basic) and B11 (Basic)

The teacher of a modified English language arts course should:

- Choose unit topics, themes, or issues from the curriculum appropriate to student background, interests, and motivation
- Identify the appropriate teaching/learning and assessment/evaluation strategies to help students achieve the outcomes
- Use resources that best suit students' competencies and interests, and include both literary and informational texts.

Students in a modified course typically benefit from instruction that:

- Provides students with a clear overview of course, each unit of study, and expectations.
- Helps students organize new knowledge, understand the relationships among the new knowledge, and connect it to knowledge already learned.
- Helps students understand where they have been, where they are now, and where they are going in the learning process (Lenz, 2000).
- Diagnoses the students' current understanding and skill level.
- Differentiates what students will learn in order to achieve the outcomes and teaches the prerequisite skills if they are missing.
- Differentiates the instructional approach and instructional groups (alone, pairs, small group, total group).
- Structures individual lessons in a systematic and organized manner, and presents course content in a structured manner.
- Models and uses scaffolded instructional strategies.
- Teaches students strategies that are specific to particular learning tasks.
- Provides enough guidance and practice so that students can master the strategies.
- Provides timely feedback to students.
- Teaches students self-management, self-reflection, and self-regulation strategies to assist students in accomplishing tasks.
- Provides assessment criteria to students with tasks.
- Bases students' assessment and evaluation on the knowledge, skills, and strategies that help students achieve the outcomes.
- Uses the information obtained from assessment and evaluation to individualize and inform upcoming instruction.
- Shares assessment and evaluation information (e.g., rubrics, checklists, etc) with students before those items are used, to help students track personal growth and set learning goals.

Important Cognitive Strategies for Comprehending and Responding (CR) Goal	
Learning Phase (Before): Strategies Learners Can Use as They Prepare to Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text	
Strategy	Prompts
Tap, Activate, and Build Prior Knowledge	<p>I already know that</p> <p>This reminds me of</p> <p>This relates to</p>
Ask Questions	<p>I want to know</p> <p>I wonder if</p> <p>I want to answer these questions</p>
Preview Text	<p>Title</p> <p>Illustrations/Diagrams</p> <p>Textual Cues and Features</p> <p>Summaries</p> <p>Table of Contents</p> <p>Headings and Subheadings</p> <p>Graphic Organizers</p>
Anticipate Message and Author's/Presenter's Intent	<p>I think that I will learn</p> <p>I think that the author/presenter will say</p> <p>The title of this text makes me think of</p> <p>This text will likely present....</p> <p>The information about the speaker/writer/presenter suggests</p>
Predict what Text will be About	<p>Because of the title, I think</p> <p>Because of the picture(s), I think</p> <p>Because of the text and features, I think</p> <p>I wonder if</p>
Set Purpose	<p>I am listening, reading, viewing this to</p> <p>I want to know if</p> <p>I think that I will learn</p> <p>I want to answer these questions</p>

Learning Phase (During): Strategies Learners Can Use as They Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text

Connect and Construct Meaning	<p>This reminds me of</p> <p>I experienced this once when</p> <p>I can relate to this because</p>
Note Key Ideas and What Supports Them	<p>The important ideas in what I hear, read, or view are</p> <p>Here's why (supporting ideas)</p> <p>I think the author/presenter is really trying to make us think</p>
Construct Mental Images	<p>I can picture</p> <p>In my mind I see, hear, smell, taste, feel</p> <p>If this were a movie</p>
Make, Confirm, and Adjust Predictions	<p>I think</p> <p>I suppose</p> <p>If ..., then</p>
Make, Confirm, Adjust Inferences, and Draw Conclusions	<p>Based on the clues in this text, I think the author/character felt/thought</p> <p>I see why</p> <p>My thinking changed when I heard, saw, read</p>
Ask Questions and Self-monitor Comprehension	<p>Does this make sense?</p> <p>I need to listen again, re-read, or re-view this part because</p> <p>I know that I am on the right track because</p>

Use Cueing Systems to Construct Meaning:

Pragmatic Cues (audience, purpose, situation)	<p>The purpose of this text is to</p> <p>This text represents ... point of view</p> <p>The author's/presenter's view of the world is</p>
Textual Cues (genre and form)	<p>The author/presenter chose to use ... genre/form</p> <p>The author/presenter organized the ideas in a list, sequence, compare/contrast, cause/effect, problem/solution, concept/definition, goal/action/outcome format</p> <p>The author/presenter probably chose this genre/form because</p>
Syntactical (sentence) Cues	<p>The key idea of this sentence is</p> <p>The author/presenter used this word order to convey this particular meaning or emphasis of</p> <p>This pronoun refers to</p>
Semantic/Lexical (word) Cues	<p>An important or key word in this passage is</p> <p>Because of its context clues, ... probably means</p> <p>Because of its prefix, suffix, root, ... probably means</p> <p>... is pronounced</p> <p>... is spelled</p>
Graphophonic (sound-symbol) Cues	<p>The author/presenter used these features (e.g., graphs, charts) to help us understand this text</p>
Other Cues	
Adjust Rate and/or Strategy	<p>I need to skim this part to learn</p> <p>I need to scan this part to find</p> <p>I need to read this part carefully to learn</p>

The "during" phase of listening, reading, and viewing cannot be treated as simply "assign and evaluate." Students should not be told simply to listen, read, or view and asked questions in the after phases to determine if they have comprehended a text. Most students need the strategies in the "during" phase to be explicitly modelled and taught.

Learning Phase (After): Strategies Learners can use After They Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text

Recall, Paraphrase, Summarize, and Synthesize	<p>So the point is</p> <p>This text was about</p> <p>The main idea is</p> <p>I learned</p> <p>A conclusion that I am drawing is....</p> <p>The overall message was</p> <p>I need to listen again, re-read, re-view the part where</p>
Reflect and Interpret (Identify new knowledge or insight)	<p>A question that I have is</p> <p>This is important and relevant because</p> <p>I wonder if</p> <p>What I learned was</p> <p>I want to know more about</p>
Evaluate	<p>I like/do not like ... because</p> <p>This could be more effective if</p> <p>I would add or delete</p> <p>The most important message is</p> <p>The teaching in this is</p> <p>This is accurate/realistic/artistic because</p> <p>This was successful because</p>
Analyze Craft and Technique	<p>A "golden" line for me is</p> <p>This word/phrase/sentence/part stands out for me because</p> <p>I like how the presenter/author uses ... to show</p> <p>The thing that I could relate to the most was</p>
Respond Personally (giving support from text)	<p>My first reaction was</p> <p>I thought</p> <p>I felt</p> <p>I enjoyed</p> <p>This reminds me of</p> <p>A similar story to this is</p>

Listen, Read, View Again and Speak, Write, and Represent to Deepen Understanding and Pleasure	<p>I could deepen my understanding and pleasure by listening again, re-reading, re-viewing ...</p> <p>I could share my thoughts and insights with others by:</p> <p>Speaking (e.g., discussing, giving a dramatic reading, role playing)</p> <p>Writing (e.g., a script, a narrative, a poem)</p> <p>Representing (e.g., creating a tableau, a graphic organizer, a storyboard).</p>
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Additional Strategies for Comprehending and Responding

Viewing:

Think Alouds (Davey, 1983)
View, Pause, Predict, and Think Aloud
Collaborative Viewing Guide (Wood, 1994)
Directed Viewing-Thinking Activity (DVTa)
Picture Walk (Richards & Anderson, 2003)
Viewing Guides

Listening:

TQLR (Tune In, Questions, Listen, and Review) (SRA, 2000)
ACTION (Attention, Concentrate, Think, Interpret, Organize, and Note) (Sebranek & Kemper, 1995)
Listen-Think-Pair-Share (McTighe & Lyman, 1992)
Listen-Draw-Pair-Share (McConnell, 1992)
DLTA (Directed Listening-Thinking Activity) (Stauffer, 1975)
LAPS (Listen, Ask, Picture, and Summarize) Strategy (Matchullis & Mueller, 1996)
Listening Guides

Reading:

Anticipation/Reaction Guide (Herber, 1978; Readance, Bean, & Baldwin, 1989)
KWL, K-W-L Plus (Carr & Ogle, 1987)
Preview/Connect/Predict (Robb, 2006)
List/Group/Categorize (Robb, 2006)
SMART (Self-monitoring Approach to Reading and Thinking) (Vaughan & Estes, 1986)
Read SMART (Buehl, 2001)
B-D-A (Before, During, and After) Strategy (Laverick, 2002)
Directed Reading-Thinking Activity (DRTA) (Stauffer, 1975)
Reciprocal Reading (Palincsar & Brown, 1986)
ReQuest (Manzo, 1969; Vacca & Vacca, 1999)
Easy as 1, 2, 3 (Moore in Olson, 2003)
Qta (Question the Author) (Beck, McKeown, Hamilton, & Kucan, 1997)
QARs (Question Answer Relationship) (Raphael, 1986)
GIST (Generating Interactions between Schemata and Texts) (Cunningham, 1982)
Mapping It Out (Hoyt, 2000)
Double Journal Entries
Justifying My Opinions (Hoyt, 2000)
Open-mind Portraits (Tompkins, 2004)
Coding the Text (Harvey & Goudvis, 2000)
Think Alouds (Davey, 1983)
REAP (Read, Encode, Annotate, and Ponder) (Eanet & Manzo, 1976)
Reading Guides
SQ3R (Survey, Question, Read, Recite, and Review) (Robinson, 1961)
SEARCH (Scan, Examine, Act, Review, Connect, and Hunt)
Discussion Circles
Grand Conversations (Eeds & Wells, 1989)
Literature Circles (Daniels, 1994)
Reader's Workshop

Important Cognitive Strategies for Composing and Creating (CC) Goal	
Learning Phase (Before): Strategies Learners Can Use as They Prepare to Compose and Create a Visual, Multimedia, Oral, or Print Text	
Strategy	Prompts
Consider Prompts (e.g., RAFTS variables) or Find a Topic and Activate Prior Knowledge	<p>About what am I speaking, writing, or representing?</p> <p>What do I know about this topic?</p> <p>What message do I want to communicate?</p> <p>What questions need to be answered?</p> <p>What is my role or point of view?</p> <p>What do proficient speakers, writers, or representers do to create quality texts?</p>
Consider Purpose and Audience	<p>For whom am I speaking, writing, or representing?</p> <p>What do I know about my audience (e.g., age, interests, needs, gender, background)?</p> <p>Why am I speaking, writing, or representing?</p> <p>What is my purpose (e.g., convince, persuade, defend)?</p> <p>What am I trying to do in this communication?</p> <p>Should I use a formal or informal stance?</p>
Consider and Generate Specific Ideas and Information that Might be Included	<p>What do I know and need to know about the topic?</p> <p>What types of information (e.g., data, anecdotes, visuals) will appeal to my selective audience and serve my purpose?</p> <p>What are the specific ideas that I need to include?</p> <p>What points need to be made?</p> <p>Where will I find missing or additional information?</p>
Consider and Choose/Adapt a Possible Form	<p>What form will appeal to my selected audience and best serve my purpose?</p> <p>What form will engage my audience?</p> <p>What shape will that form take?</p> <p>How could the ideas and information be organized?</p>

Collect and Focus Ideas and Information	What do I need to find out? Where can I find reference materials? With whom do I talk? Is my topic sufficiently focused? What is the key message? Where is the best information found for this message?
Plan and Organize Ideas for Drafting (mapping and authoring)	What plan do I have? How will I begin? How will I make this interesting? How will I end? How will I arrange my ideas to make sense?
Consider Qualities of Effective Communication and the Language to Use	What are the key ideas for this message? What is the best way to organize this message? What is the best and most appropriate language to use? What register and tone is appropriate? What is the best way to present this message?

Learning Phase (During): Strategies Learners Can Use They Compose and Create a Visual, Multimedia, Oral, or Print Text

Create Draft(s) and Experiment with Possible Product(s)	<p>What ways can I start?</p> <p>What do I need to add, expand, modify, change, condense, delete, or rearrange in my next draft?</p> <p>Is this the best approach for the chosen topic?</p>
<p>Pragmatic Cues (audience, purpose, situation)</p> <p>Textual Cues (genre and form)</p> <p>Syntactical (sentence) Cues</p> <p>Semantic/Lexical (word) Cues</p> <p>Graphophonic (sound-symbol) Cues</p> <p>Other Cues</p>	<p>For whom am I communicating this and for what purpose?</p> <p>What register and tone is appropriate?</p> <p>What form should this take?</p> <p>How should I arrange my ideas and sequence and connect them?</p> <p>Are all new paragraphs clearly identified?</p> <p>Are my sentences clear? Complete? Interesting? Varied? Correct?</p> <p>Did I choose the right words? Did I use the words correctly?</p> <p>Did I spell each word correctly?</p> <p>Did I use punctuation to clarify meaning?</p> <p>How can I make this more interesting? More effective? More vivid?</p> <p>Are my accompanying visuals or multimedia choices appropriate?</p> <p>Did I use legible handwriting or appropriate fonts, formatting, or props?</p>
Confer with Others	<p>How do my peers and others respond to my drafts?</p> <p>What suggestions for improvement do others have?</p> <p>What do I need to add or change to create a quality text?</p> <p>Do others have suggested ideas and sources of information that I can include?</p>

Reflect, Clarify, Self-monitor, Self-correct, and Use a Variety of “Fix-up” Strategies	<p>Does this mean what I want it to mean?</p> <p>How clear is the meaning?</p> <p>What are my strengths and what areas need improvement in this piece?</p> <p>What should I now add, change, delete, or rearrange?</p>
Experiment with Communication Features and Techniques	<p>How well do the communication variables (e.g., content, organization, purpose, audience, context) work together?</p> <p>How can I use different features to communicate my ideas more clearly and more effectively?</p>

Learning Phase (After): Strategies Learners Can Use After They Compose and Create a Visual, Multimedia, Oral, or Print Text

Revise for Content and Meaning (adding, deleting, substituting, and rethinking)	<p>Have I included everything I want to say? Do I need to add any other information? Are there enough details? Do I need to take anything out? Is the writing interesting?</p> <p>Does the writing achieve the purpose? Are there unrelated ideas that distract the listener, reader, or viewer?</p>
Revise for Organization (reordering)	<p>Do I have an introduction?</p> <p>Is my main idea clearly developed and supported?</p> <p>Is my order clear?</p> <p>Are the ideas and details arranged in an effective order?</p> <p>Are the connections between ideas and sentences clear?</p> <p>Do I have a good ending?</p>
Revise for Sentence Structure and Flow	<p>Are my sentences clear and complete?</p> <p>Do my sentences read smoothly?</p> <p>Is the sentence structure varied?</p> <p>Do the subjects and verbs agree?</p>
Revise for Word Choice, Spelling, and Usage	<p>Does my language fit the audience and purpose?</p> <p>Have I used the best words?</p> <p>Have I used any words too many times?</p> <p>Have I left out any words?</p> <p>Are my words spelled correctly?</p>
Proofread for Mechanics and Appearance (Punctuation and Capitalization)	<p>Did I proofread for capitalization and punctuation?</p> <p>Is it audible?</p> <p>Is my polished draft legible?</p> <p>Is the layout clear?</p>

Confer with Peers, Teacher, or Others	<p>What is the part that I like best? Why?</p> <p>Does it say what I wanted it to say?</p> <p>Does it have a clear form?</p> <p>Does it make sense? Is it interesting?</p> <p>Does it give the intended reaction?</p> <p>Is it clear and easy to understand? Is it appropriate for my purpose and audience?</p> <p>How can it be improved?</p> <p>What could I do next?</p>
Polish, Practise, and Decide how the Work will be Shared and/or Published	<p>What do quality speaking, writing, and other forms of representing look and sound like?</p> <p>Is my presentation ready?</p> <p>In what context (situation) will my listeners, readers, or viewers engage with my text?</p> <p>How will this context affect its presentation?</p>
Share Final Product, Reflect and Consider Feedback, and Celebrate Learning	<p>What is the listeners', readers', or viewers' response?</p> <p>What worked well?</p> <p>What would I try next time?</p> <p>What lessons have I learned from this experience?</p> <p>How do I find opportunities to celebrate my achievements?</p>

Additional Strategies for Composing and Creating

Representing:

Discuss/Brainstorm/Web

Asking the 5Ws + H

Representing Task Sheet

Talking Drawings (Wood, 1994)

Sketch to Stretch (Harste, Short, & Burke, 1988)

Read/View/Listen, Talk, Act, Draw, Write (Cox, 1999)

Speaking:

Talking Circle

Think, Pair, Share/Square (McTighe & Lyman, 1992)

Instructional Conversations (Goldenberg, 1993)

TAPS (Total Group, Alone, Partner, and Small Group) (Gregory & Chapman, 2002)

Grouptalk (Whipple, 1975; Moffett & Wagner, 1992)

Writing:

Discuss/Brainstorm/Web

Think-Pair-Share-Write (Robb, 2006)

Asking the 5Ws and H (who, what, where, when, why, and how)

Writing Frames

RAFTS (Adler & Vendeventer, 1989)

Fast Writes (Robb, 2006)

Authors' Circle (Graves & Hansen, 1983)

Passes (Perrin, 1992)

Guided, Layered Revision (Forney, 1999)

Writing Workshop (Calkins, 1994)

English Language Arts A11 Model Units

Goals:

Comprehend and Respond (CR)

Compose and Create (CC)

Assess and Reflect (AR)

Assessment and Evaluation:

See Appendices for holistic and analytic rubrics that may be used in various places throughout the unit.

Resources Used in This Unit:

Crossroads 10

- "Blue Against White"
- "Tom Jackson"
- "How to Conduct an Interview"
- "How to Write a Movie Review"

Sightlines 10

- "This is a Test"
- "Remembrance"

Resource Lines

- "How to Conduct an Internet Search"
- "Strategies for Learning"
- "Here's How: Dramatic Script"
- "Here's How: Short Story"
- "Here's How: Interview"
- "Here's How: Paragraph"
- "Here's How: Multimedia Presentations"

Globe Literature (Green Level)

- "The Blind Men and the Elephant"

Literature and Language

- "Wilma"

Themes on a Journey

- "My Papa's Waltz"

Online Resources

- Ten Myths about the Brain (<http://www.time-etc.com/2007/06/ten-myths-about-brain.html>)

- Teenagers–Inside the Teenage Brain ([http://ezinearticles.com/?; Teenagers---Inside-the-Teenage-Brain&id=1256530&opt=print](http://ezinearticles.com/?;Teenagers---Inside-the-Teenage-Brain&id=1256530&opt=print))
- Why the Teenage Brain Needs a Lie-in (<http://www.telegraph.co.uk/news/uknews/1539391/Why-the-teenage-brain-needs-a-lie-in.html>)
- <http://health.howstuffworks.com/human-body/systems/nervous-system/teenage-brain.htm>
- http://www.newspapersineducation.ca/eng/level_7to9/lesson10/lesson10_eng.html
- <http://olc.spsd.sk.ca/de/pd/instr/strats/raft/index.html>
- <http://www.powayusd.com/projects/literacy/CriticalThinking/Predicting.htm>

Other Media

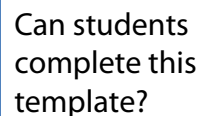
- DVD of the movie, "The Miracle Worker"

Unit One: Mysteries of Life

OUTCOMES	LEARNING ACTIVITIES	ASSESSMENT & EVALUATION
	<p>Big Ideas:</p> <ul style="list-style-type: none"> • The human brain is a fascinating subject. • There are different ways of knowing. • One's memories are significant to who that person becomes. <p>The following information is to be shared by way of introduction to this theme:</p> <p>The human brain is an incredible organ. It regulates thought, judgment, personal identity, memory as well as other aspects of what is commonly called the mind. It is the seat of our hopes and dreams and our imaginations. It is our centre of learning. The brain is said to be the most complex living structure in the universe.</p> <p>Questions for Deeper Understanding:</p> <ul style="list-style-type: none"> • Of what is the brain capable? • What do we know about the brain? • What is the role of memory in shaping a person? • Questions students would like to explore. (When teachers introduce this aspect of the course, there may be related questions students ask to explore). <p>NOTE TO TEACHER: An outline of Before / During / After prompts and strategies is found in the front matter of this document. This outline supports the comprehending and responding aspects of speaking, writing, and representing. It is intended to be used throughout the course.</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • Ten Myths about the Brain (http://www.time-etc.com/2007/06/ten-myths-about-brain.html) • Teenagers–Inside the Teenage Brain (http://ezinearticles.com/?; Teenagers---Inside-the-Teenage-Brain&id=1256530&opt=print) • Why the Teenage Brain Needs a Lie-in (http://www.telegraph.co.uk/news/uknews/1539391/) 	<p>Rubrics are found in the Appendix for the Comprehend and Respond, the Compose And Create, and the Assess and Reflect goals.</p> <p>Whether the teacher uses the holistic or the analytic rubrics provided in the appendices, the rubrics need to be shared with the students, and explained and discussed before the rubrics are used.</p>

	<p>Why-the-teenage-brain-needs-a-lie-in.html)</p> <ul style="list-style-type: none"> • “How to Conduct an Internet Search” in <i>Resource Lines</i> 	
CR A 11.1	<p>Before: Supply a couple of expressions that we use that relate to the brain (What a brain! Brainiac). Add to these (No-brainer, brainchild). Discuss some of the things that used to be thought about the brain. Explore some of the myths related to the brain (e.g., we only use 10% of our brains, the brain is unable to grow new cells, the brain is grey, the so-called “Mozart effect” of listening to classical music to make you smarter, etc.). See http://www.time-etc.com/2007/06/ten-myths-about-brain.html and similar sites for background information.</p>	
CR A 11.4	Examine the physical aspects of the brain. Use a grapefruit and a marker to introduce some of the different areas of the brain.	Can students connect print with visuals?
CR A 11.2	Reinforce this with the diagram found in the Appendix. Students, in pairs or small groups, read through the definitions page, consider the embedded questions, and then label the brain anatomy diagram.	
CR A 11.1	<p>Read aloud to students a short article on the teenage brain. “Teenagers-Inside the Teenage Brain” and “Why the Teenage Brain needs a Lie-In.” Both are included in the Appendix as examples of possible selections that a teacher could adapt to classroom use.</p> <p>During: Have students use the four-quadrant reading strategy.</p>	
CR A 11.2	<p>Divide a page into four equal parts. In the centre, students will place the topic of the selection and then label the top of each of the quadrants as follows:</p> <p>Upper left-What are the most important points made? Upper right-How does this information match what I already know? Lower left-Why should I learn this? What is important about knowing this? Lower right-What questions do I still have about this topic?</p>	

CC A 11.4
CR A 11.3
AR A 11.1



After: Discuss the left-hand side of the page.

In groups of two to four, identify the most important points from the selection. A member from each group will record one of these points on a flip chart/Smart board/chalk board. Each group has an opportunity to add one point to what is written and place a check mark in front of one already recorded that corresponds to a point already made.

Can students identify key ideas?

Can students identify a similar idea if worded differently?

Each group will then follow the same format to present the questions the group still has about the topic. Discuss strategies with students about how they can find answers to these questions (e.g., conduct an Internet search, ask a researcher, etc.). See *Resource Lines* (pp. 294-297) for mini lesson ideas about conducting Internet searches. Each group will be assigned one question to explore and present findings about for the next class.

Can students locate information online?

Are students able to present findings?

Different Ways of Knowing: Examining Multiple Intelligences

Suggested Resources:

- “Different Ways of Knowing: Multiple Intelligences” (See Appendix)
- “Strategies for Learning” in *Resource Lines*, pp.8–9, (teacher resource)

Before: Ask students to think of those things they feel they do well. Consider the broad scope, not only school-related aspects.

- Do I believe I am a good listener?

	<ul style="list-style-type: none">• Do I excel at a certain sport or a physical activity like dance?• Can I fix things around the house?• Do I play a musical instrument or sing?• Can I cook?																																										
CR A 11.1 CR A 11.2	Have students write down their talents/abilities in a list. Have them create a separate list of things that are difficult (supply more time for the completion of the first list).	Can students identify their own strengths and challenges?																																									
CC A 11.5	Invite students to compare their lists with others in class, feeling free to add to any strengths mentioned by others.																																										
CR A 11.1 CR A 11.2	Examine the list of people below. These people may be considered intelligent because of the way they use their talents. How and why might each of the persons below be considered intelligent? (Ensure students know all the persons. Add/substitute people with whom your students might be more familiar.)																																										
	<table><thead><tr><th>Person</th><th>Intelligence</th></tr></thead><tbody><tr><td>Wayne Gretzky</td><td></td></tr><tr><td>Oprah Winfrey</td><td></td></tr><tr><td>Pablo Picasso</td><td></td></tr><tr><td>Leonardo Da Vinci</td><td></td></tr><tr><td>Mother Teresa</td><td></td></tr><tr><td>Albert Einstein</td><td></td></tr><tr><td>Mark Zuckerberg</td><td></td></tr><tr><td>Paul Brandt</td><td></td></tr><tr><td>Jim Carrey</td><td></td></tr><tr><td>Avril Lavigne</td><td></td></tr><tr><td>Michael J. Fox</td><td></td></tr><tr><td>Danis Goulet</td><td></td></tr><tr><td>David Bouchard</td><td></td></tr><tr><td>Joannie Rochette</td><td></td></tr><tr><td>John Montgomery</td><td></td></tr><tr><td>Eekwol</td><td></td></tr><tr><td>Hayley Wickenheiser</td><td></td></tr><tr><td>Justin Bieber</td><td></td></tr><tr><td>Matthew Strongeagle</td><td></td></tr><tr><td>Tantoo Cardinal</td><td></td></tr></tbody></table>		Person	Intelligence	Wayne Gretzky		Oprah Winfrey		Pablo Picasso		Leonardo Da Vinci		Mother Teresa		Albert Einstein		Mark Zuckerberg		Paul Brandt		Jim Carrey		Avril Lavigne		Michael J. Fox		Danis Goulet		David Bouchard		Joannie Rochette		John Montgomery		Eekwol		Hayley Wickenheiser		Justin Bieber		Matthew Strongeagle		Tantoo Cardinal
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CR A 11.1 CR A 11.2 CR A 11.3	<p>Use the Prediction/Probable Passage Strategy (see appendix) to introduce the reading. Place a number of key words/concepts from the reading selection on the board or overhead. Discuss those words with which students will likely be unfamiliar (include words/phrases like researcher, multiple, learner, intelligence, spatial, brain, interpersonal, intrapersonal, musical, verbal, linguistic, logical, mathematical, strength, challenge, kinaesthetic, different ways of knowing). Have students categorize the words according to appropriate expository elements (in this case, perhaps who, what, why). Individually, students write a gist statement about the selection "Different Ways of Knowing: Multiple Intelligences," using as many of the given words as possible.</p> <p>During: NOTE TO TEACHER: There are places in this unit, such as this, where it would possibly be better to read a selection aloud to students. In these cases, the selections could also be pre-recorded, allowing the opportunity to pause and monitor comprehension. The focus will be on listening rather than reading although students may follow along in the text provided. Teachers may choose to review the characteristics of effective listeners.</p>	<p>Can students categorize and summarize?</p> <p>Do students practice the behaviours of effective listeners?</p>
CR A 11.2	<p>Read the selection, "Different Ways of Knowing: Multiple Intelligences" aloud in sections. Pause in your reading to indicate a "YES" or "NO" in the margins for qualities the students feel describe them. Use this as an opportunity for modelling the interactive reading strategies of a good reader (e.g., "<i>I didn't know that...</i>" "<i>I wonder if that means that...</i>" "<i>I have seen that when...</i>" etc.).</p>	
CC A 11.5	<p>After: After the selection is read, modify the previous gist statements to make a summary statement by discussing/ exploring the following:</p> <ul style="list-style-type: none"> • Each person has different strengths and challenges. • There are "different ways of knowing," and no one way is necessarily better than another. • There is a need to have people with all different types of intelligences. Challenge students to try to imagine a world with only those possessing bodily-kinaesthetic intelligence or a world with only intrapersonal intelligence. • How some schools are now recognizing these "different 	<p>Do students participate in the discussion?</p> <p>Can students connect this</p>

AR A 11.1	ways of knowing” and moving to capture them beyond the traditional linguistic-mathematical which does not reflect the real population.	information to themselves?
CR A 11.1	<ul style="list-style-type: none"> The kind of learners students think they are. <p>It is valuable to be conscious of First Nations’ insights. First Nations’ wisdom holds that the Creator has given each person a particular and unique set of gifts to fulfill his/her own unique destiny. Humans travel around the medicine wheel as the sun travels around the earth, from the east to the west. In each of the symbolic four directions, we can acquire distinctive gifts particular to that direction. One of the great lessons of the medicine wheel is that all human beings can acquire gifts in all of the symbolic directions. However, many of the gifts do not come easily. A possible extension is to research the gifts of the four directions and the animal symbols associated with each.</p> <p>Memory: The Short Term</p>	
CR A 11.4	With your students, discuss the concept of memory possibly including some of the following information and questions: Memory is the encoding, storage, and retrieval in the human mind of past experiences. Memory is necessary for the performance of many tasks that require thought. Short-term memory, for example, is the memory one uses to recall a telephone number after looking it up in the directory and while walking to the phone to make the call. It is retaining the first half of a sentence while reading the second half. The capacity of short term memory is limited, and it decreases if not exercised. Did you know that it is estimated we remember 10% of what we read; 20% of what we hear; 30% of what we see; 50% of what we both see and hear; 70% of what we talk about with others? You may want to provide your students with the opportunity to produce a representation of those figures. What implication does knowing that have in your learning?	Can students contribute meaningfully to the conversation?
CC A 11.4	Short-term memory lasts about 15 to 30 seconds. If anything distracts a person while making that telephone call described, then the telephone number may be forgotten and the number must be looked up again. Similarly in reading, if one is distracted, the first part may need to be reread in order to understand what follows. Nevertheless, short-term retention does make the information available long enough to be rehearsed. If the learner repeats it to him/herself, that telephone number can be	

AR A 11.1 AR A 11.2	transferred to some sort of longer term storage. If the learner is able to connect the new information to prior information, then short term recall can be translated into long term memory. What connections does this have to your own learning?	
AR A 11.2 CC A 11.5	<p>In small groups, use the 'pass the chalk' strategy as follows: Direct students to recall one thing they have learned or related to from these conversations about memory, and then pass the chalk to another person who will contribute another learning or connection. Remind students of the importance of listening carefully to others' contributions. (This strategy also reinforces the group skill of taking turns.). Instruct students if they are unable to contribute to say "Pass" and give them an opportunity to add input later.</p> <p>Word Attack (semantic cueing*)</p> <p>*NOTE: Instruct students on the use of comprehension strategies such as CSSD (context/structure/sound/dictionary) to support students when encountering an unfamiliar word. Model these strategies in order to reinforce independent use.</p>	Can students make personal connections to the discussion?
CR A 11.3	<p>Examine the derivation of the word "memory" (from the Latin, <i>memoria</i>, to be mindful.) Brainstorm a list of words from the same word family as the word <i>memory</i> and discuss their connections (e.g., remember, remembrance, memorable, memoir, memoranda, memorize, memento, memorabilia).</p> <p>Extension: Explore other common Latin prefixes/roots/suffixes used in the English language (e.g., What does the prefix/root/suffix mean? What English words have been formed from the Latin?). Consider using some of the following: bene-, extra-, inter-, mater-, multi-, pater-, post-, pre-, trans-, ultra-).</p> <p>Discuss how the computer introduced another meaning to the existing word <i>memory</i>. The English language is a living language which means that words are always being added, meanings evolve from what they once were, and words are dropped. Language has always been evolving, but because of technology and media, language changes much more quickly than ever before.</p>	Can students form words using the stems?
CR A 11.1 CR A 11.2	Examine a short list of archaic words (costermonger, roodmas, olifant, prithee) as examples. Discuss some words that have	

<p>CR A 11.3 CC A 11.5</p>	<p>recently been added to the language. Words and expressions are used today for space travel, digital media, and new industries as well as the jobs that go with them. Consider how we would explain such words as BLOG, EMAIL, WEBCAM, SPAM, TELNET to your great-grandparents.</p> <p>Some people are concerned about the new language that appears to be emerging from texting (e.g., C U 2moro). What do you think? Discuss the importance of considering audience and purpose in communication.</p>	<p>Can students imagine how they would explain these words?</p>
<p>AR A 11.1 CC A 11.5</p>	<p>Memory and Examining Anxiety</p> <p>How good is your short-term memory? Create a collage (either on a Smart board or on a tray at the front of the room). On it should be a collection of various small objects (twenty items). The objective is for students to look at the objects for two minutes and then recall as many as possible. Invite students to practice speaking skills in an informal situation by pairs taking turns recalling objects. Examine strategies to assist short-term memory. Discuss and practice strategies such as chunking information, mnemonics, kinaesthetic links (handling those objects), creating associations, etc.</p>	<p>Do students actively participate in the discussion? Do they demonstrate respectful speaking and listening?</p>
<p>CR A 11.2</p>	<p>Continue by handing out a test. Explain that it will account for a large portion of the final grade. The test should be long and difficult. After a few minutes, skip to the last question which is "Explain how you feel right now?"</p>	
<p>CR A 11.2</p>	<p>Discuss this exercise by asking your students why you might have done that. Would a person have been as anxious if he/she had known it was just an exercise? Explore what anxiety is, sharing a time that you felt anxious about a test. Explain that experiencing bad dreams is a common anxious response to stressful situations like exams.</p> <p>Share with your class some of your own study and test-taking strategies.</p> <p>Discuss some of the following aspects of anxiety:</p> <ul style="list-style-type: none"> • the physical aspects of anxiety • common causes of anxiety • common reactions to anxiety 	

<p>CR A 11.1 CR A 11.2 CC A 11.5</p>	<ul style="list-style-type: none"> • people who can help others deal with anxieties <p>Ask students to discuss tests and exams with a partner. Consider some of the following questions as the topic is explored:</p> <ul style="list-style-type: none"> • What feelings are experienced before, during, and after a test? • Why are there tests and exams? • How could teachers help students work through some of the anxieties? • What study strategies do students use to prepare for tests and exams? • What test-taking strategies are there? • Are tests and exams a good way to evaluate learning? • What alternatives may there be? <p>Invite students to consider how people with different types of intelligences could demonstrate their learning.</p>	<p>Can students connect their previous learning to this topic?</p>
<p>CR A 11.2</p>	<p>Comprehending and Responding to a Play or Script</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • “This is a Test” in <i>Sightlines 10</i> <p>NOTE TO TEACHER: This play is often staged, particularly by high schools. Take the opportunity to view the play if this is the case in your community.</p> <ul style="list-style-type: none"> • “Here’s How: Dramatic Script” in <i>Resource Lines</i>, pp.53–57, (teacher resource) <p>Before: Review the meaning of “flashback.” This activity will help students to appreciate how the author has combined elements of reality and illusion in the play. Flashback: the insertion of an earlier event into the time order of a narrative.</p> <p>Explain and demonstrate to students, different vocal techniques involved in reading a play or script, such as enunciation, pace, pitch, and pause. Sections of the play could be pre-recorded to demonstrate these elements.</p> <p>Experiment with an exercise such as the following:</p>	<p>Can students demonstrate use of different vocal techniques-pace, pitch and pauses?</p>

<p>CR A 11.1 CC A 11.3</p> <p>CR A 11.2</p> <p>CR A 11.1 CR A 11.2 CR A 11.3 CC A 11.5</p>	<p>"No. Trust me" are words taken from the beginning of the play. With a partner or in a small group, determine how many ways that line could be said by adjusting pitch and pauses.</p> <p>Readers should attempt to make the dialogue sound natural and spontaneous while using the punctuation supplied. Preview the text pointing out the features of the script, including list of characters (dramatic personae), italicized stage directions in brackets, and characters' names in boldface type followed by a colon, and a line space between lines for each character.</p> <p>During: To help students cope with the length of the selection, divide it into three or four sections. Periodically reinforce the concepts of enunciation, pace, pitch, and pause as well as the importance of paying attention to stage directions. Read the first section (to the entry of the Chorus) with another teacher or student volunteer you have previously worked with in order to demonstrate these elements, or use a pre-recorded section. Reinforce the visual aspect by having students visualize what is happening.</p> <p>Pause at the end of each section to monitor comprehension, make connections, and discuss any difficulties, either with a partner or as a class. Consider stems such as the following</p> <ol style="list-style-type: none"> 1. The key idea of this section is.... 2. I can relate to this because.... 3. I think I need to re-read the part about.... 4. If this were a movie... <p>Teachers should first model this strategy for students</p> <p>After: Provide time to share responses to the play. Have students write their reactions including responses to the following:</p> <p>I enjoyed/did not enjoy the play because....</p> <p>I found some parts challenging to read such as</p> <p>I could/could not identify with the situation because....</p> <p>The playwright does a good job of illustrating the stresses and insecurities of an average teenager because....</p>	<p>Do students actively engage in discussion? Do students respond appropriately to the given stems?</p> <p>Do students respond appropriately to the given stems? Do the lines demonstrate an</p>
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<p>CC A 11.1 CC A 11.2 CC A 11.5</p>	<p>Other things the playwright could have explored would include....</p> <p>Ask students to create five to ten additional lines of dialogue that would fit the play.</p> <p>Share these additional lines in small groups and then have small groups read some of the additions to the entire class.</p>	<p>understanding of the play?</p> <p>Do the lines illustrate believable dialogue?</p>
<p>CR A 11.3</p>	<p>Memory: The Long Term</p> <p>Humans have memory triggers that set off very strong recollections of past experiences. A memory trigger can be a sound, a particular scent, or something that you see, feel, or taste that flashes you back into your past. These triggers can be so intense that you experience the same feelings that you did at the time. There is also the experience of <i>deja vu</i> (from the French déjà, “already”, + vu, “seen”, past participle of voir, “to see”) which can be unsettling.</p> <p>Extension: You may want to examine other common words and expressions “borrowed” from the French language (e.g., blonde, bon appétit, encore, fiancé, papier mâché, petite, rendez-vous, RSVP, souvenir, etc.)</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “Blue Against White”, a short story by Jeannette Armstrong in <i>Crossroads 10</i> • “My Papa’s Waltz”, a poem by Theodore Roethke in <i>Themes on the Journey</i> • <i>Resource Lines</i>, pp.47–51; pp. 41-44; pp 21-26 <p>Before: Share a memory trigger you have (e.g., the scent of fresh baked goods, the sound of the telephone at night). What other memory triggers can others recall?</p>	<p>Do students identify appropriate words?</p>
<p>CC A 11.2</p>	<p>Use a write /pair /share strategy with students. Prompt them with questions such as:</p> <ul style="list-style-type: none"> • What is your earliest memory? • What is a powerful memory you have? • Do you remember any friends (pets, relatives, places) that were particularly important to you as a child? • What is your happiest memory? 	

<p>CC A 11.5</p> <p>CR A 11.1 CR A 11.2 CR A 11.5</p>	<ul style="list-style-type: none"> • Do you remember something funny you did as a child? <p>Students will write for a few minutes; share writing with a partner and/or as a complete class.</p> <p>Indicate that they will be reading a short story that has to do with long term memories from childhood.</p> <p>During: Have students scan the entire poem “My Papa’s Waltz” before reading. Ask them what the title suggests to them. How many stanzas is the poem?</p> <p>Read the poem aloud to your students. Pose questions such as:</p> <ul style="list-style-type: none"> • Who are the people in the poem? • What images do you see? • How does the poem make you feel? • The poem is likely describing a memory. What indication is there that this might be a recollection? • Think about the sound of the poem as you listen to it again. Is there rhyme? • What rhyme is involved? • Much modern poetry has no rhyme scheme. What does rhyme add to this poem? • What words stand out? • Notice the punctuation. How does punctuation complement this poem? 	<p>Do students write and share memories?</p> <p>Can students respond meaningfully?</p>
<p>CR A 11.2 CR A 11.5</p>	<p>Pairs or small groups decide on three aspects of the poem they could share with the class. These can be personal responses, comments, observations, connections, or questions they have about the poem. They may choose to sketch the poem or to represent it in some other way. Discussion will start with each group taking a turn sharing one comment for the class to consider.</p>	
<p>CR A 11.1</p>	<p>Read the poem aloud to your students a final time. Invite students to write a response to “My Papa’s Waltz” and/or the discussion surrounding the poem.</p>	
<p>CC A 11.1 CC A 11.2 CC A 11.3</p>	<p>Viewing requires as careful consideration and scaffolding as reading. Ask students to turn to “Blue Against White” and examine the illustration on page 93 of <i>Crossroads</i>. Ask what details they notice? What predictions about the story could be made from the illustration? Invite them to think about these</p>	

CC A 11.5	<p>predictions as they read or listen to the story. Inquire if their thinking changed after reading the short story.</p> <p>Listen to the first paragraph. Indicate the first paragraph of text is often very important in developing understanding and that effective readers often reread text in order to ensure understanding. Explain that rereading is one of the most important strategies to monitor comprehension. Emphasize that when text stops making sense, readers needs to slow down and read it again.</p> <p>Mini Lesson on Monitoring Comprehension (<i>Resource Lines</i>, pp. 21-26)</p> <p>Indicate this story has been written using many images. Have students focus on passages that create images in the mind's eye. Instruct students to indicate these passages, possibly using small repositionable notes (sticky notes), as they read or listen to the story. Ask which words are the most effective in helping to create the image.</p> <p>After: Gallagher says in <i>Deeper Reading</i> (2004) that there are really only three questions we need to ask after reading (or listening) to text. These questions encompass three different levels of thinking. The three questions are:</p> <ul style="list-style-type: none"> • What does it say? These are the recall questions. These ask for literal level comprehension (e.g., Whose idea was it to paint the door blue?). • What does it mean? These questions go beyond the words in the text. They ask the reader or listener to go beyond the surface level. They call for inference (e.g., What does the door represent in the story?). • What does it matter? These questions call for application. Students make connections to text to think about ideas and issues that will affect their lives (e.g., We have seen what triggers a memory for Lena in this story; what triggers special memories of childhood for you?). <p>Memory: Visual Communication</p>	<p>Were predictions reasonable and thoughtful?</p> <p>Can students identify effective word choices?</p> <p>Can students respond meaningfully to questions? Can student make connections?</p>
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<p>CC A 11.1 CC A 11.2 CC A 11.3 CC A 11.5</p>	<p>Suggested Resource: "Remembrance" by Thomas Findlay in <i>Sightlines 10</i></p> <p>Before: Look at the title and the picture on page 64 of <i>Sightlines</i>. In pairs or small groups, discuss how they would complete one of the following stems.</p> <ul style="list-style-type: none"> • <i>I think that I will learn...</i> • <i>Because of the title and pictures, I think...</i> • <i>I already know that....</i> 	
<p>CRA 11.1</p>	<p>During: Listen for connections that can be made. Think about these sentence stems as you are listening.</p> <ul style="list-style-type: none"> • <i>I experienced something like this when...</i> • <i>I can relate to this because...</i> • <i>This selection is like other selections we have seen in class in that...</i> 	<p>Do students make connections between self and text?</p>
<p>CRA 11.5 CRA 11.2</p>	<p>After: Complete the following three stems with previous partners:</p> <ul style="list-style-type: none"> • <i>This reminded me of....</i> • <i>A line that stood out for me was....</i> • <i>A question that I have is....</i> 	
<p>CC A 11.5</p>	<p>Possible Extension: Some stem completions will be shared as a class.</p> <p>Memory and remembrance are two important words for Findlay. Reread the selection looking specifically for mention of these two words. Discuss Findlay's definitions of "memory."</p>	
<p>CC A 11.6</p>	<p>Possible Extension: Write a paragraph with the topic sentence <i>The memories captured in my photo essay are significant to me.</i> Develop the paragraph focusing on message content and ideas (See the Compose and Create rubric in Appendix).</p> <ul style="list-style-type: none"> • Does the paragraph have a well defined central focus? • Does it have supporting details that are engaging, relevant, and appropriate for the intended message? 	<p>Modify the Compose and Create rubric in the Appendix to create an appropriate instrument to assess this written product.</p>

	<p>Conducting an Interview and Writing a Profile</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • “Tom Jackson” in <i>Crossroads 10</i> and “How to Conduct an Interview” in <i>Crossroads 10</i> • <i>Resource Lines</i>, pp. 155-158 and pp. 138–141 <p>Before: Throughout our lives we are involved in interviews. Discuss interviews students may have already experienced as well as those which can be foreseen. Arrange for a student volunteer to be interviewed in front of the class. To prepare the student volunteer, ensure the student is provided with the questions that you (or another teacher) intend to ask. Also indicate that you will be demonstrating some negative interviewing behaviours (not listening to answers, interrupting, not making eye contact, supplying answers, asking questions that can be answered with a <i>yes</i> or <i>no</i> response, neglecting to thank the person being interviewed, etc.). Role play the interview demonstrating effective interview techniques and then again with negative behaviours. This would be effective video-taped previously in order to pause, discuss, and replay. Debrief the interview.</p> <p>Possible Extension: List ten qualities of an effective interviewer.</p> <p>Have students watch TV interviews. Consider taping and watching some segments of interview shows. Discuss with students, some of the interview techniques and interview questions posed.</p> <ul style="list-style-type: none"> • What elements of the interview were successful? • What improvements could be made? <p>Prepare for and role play the interviews. This could be done in pairs or in threes where the third person makes observations after the interview. Alternate roles. Instruct students to reflect on the listening and speaking skills used during the interviews. Consider how students’ skills could be improved.</p> <p>Ask your students what they know about Tom Jackson. Use Internet resources, possibly pointing out the YouTube site featuring “The Huron Carol”. Have them consider how Tom Jackson is a socially responsible person.</p> <p>With a partner, have students generate five questions to ask Tom Jackson if they were to interview him. At least one question</p>	
CR A 11.1		Can students respectfully and effectively listen? Speak? Observe?
CR A 11.2		
CR A 11.4 CC A11.5		Can students list the qualities of an effective interview?
CR A 11.1 CR A 11.2		Can students identify effective interview techniques and questions?
CR A 11.5 AR A 11.1		

CR A 11.2	should deal with social agency/responsibility. Use the 2x2 strategy and have that pair meet another pair and those four students determine the best five interview questions among them. Share with others.	Do students generate appropriate interview questions?																
CR A 11.2 CC A 11.5	<p>During: Read the profile in <i>Crossroads</i>. Note the interview questions that were answered in the text.</p> <p>Note the direct quotes that appear in the text. Consider and discuss what including Jackson’s own words add to the text.</p> <p>There are a number of words that might be unfamiliar. (e.g., imposing, leveraged, philanthropic; begrudge, incessantly, paradoxically, camaraderie, stint, shambles, and epiphany). Write some of these words on the board or overhead. Explain that a reader can often determine the meaning of a word by its context in text. Ask students to note these words when encountered in text and attempt to determine meaning by using the Guess and Check template (below). If there is still difficulty in comprehension, use a reference instrument, like a print or online dictionary.</p> <p>Guess and Check (from <i>Independent Reading: Inside the Box</i> by Lisa Donahue. Pembroke Publishers. 2008.)</p> <table><tr><th>Unknown Word</th><th>Clues (clues in the text to help determine meaning)</th><th>Guess (what I think it means)</th><th>Check (what the dictionary says it means)</th></tr><tr><td></td><td></td><td></td><td></td></tr><tr><td></td><td></td><td></td><td></td></tr><tr><td></td><td></td><td></td><td></td></tr></table>	Unknown Word	Clues (clues in the text to help determine meaning)	Guess (what I think it means)	Check (what the dictionary says it means)													Can students use this strategy to determine meaning?
Unknown Word	Clues (clues in the text to help determine meaning)	Guess (what I think it means)	Check (what the dictionary says it means)															
CR A 11.1 CR A 11.3 CC A 11.5																		
CR A 11.3 CR A 11.2																		

CC A 11.1 CC A 11.2	responsible person he/she believes makes a difference and could be the subject of a profile. Understand it can be anyone in the immediate world; it does not have to be a well-known person. Generate at least five questions to be used in an interview with this person. Questions should be clear and elicit detailed responses from the person to be interviewed. Work with another person to polish interview questions which are then submitted.	Can students generate sound interview questions?
CC A 11.5	<p>Arrange for and conduct the interviews within the next few days. Discuss appropriate ways to make arrangements with the intended subjects.</p> <ul style="list-style-type: none"> • Role play telephone calls and debrief. • Draft electronic communications and revise, where needed, with support. • Write invitations to be mailed and modify, where needed, with support. <p>Information from the interviews will form the basis of short written profiles.</p> <p>Teacher and students create a rubric that can be used to assess the profile. Consider:</p> <ul style="list-style-type: none"> • quality of information • use of quotations • well-developed topic sentence supported by details in the rest of the profile. 	A rubric will be developed in class to assess the written product.
CR A 11.3	<p>Extension Activity: Write speaker's notes for an introduction of the profiled person as if that person were to make a presentation to a particular audience. Two mini-lessons would be useful here:</p> <ul style="list-style-type: none"> • A mini lesson on the effect of audience, purpose, and situation when communicating a message. • A mini lesson on elements of effective delivery. Consider including non-verbal communication like posture, gestures and eye contact. Suggested Teacher Resource: <i>Resource Lines</i>, pp. 138–141. 	Do speaker's notes address the checklist questions?
CR A 11.2 CR A 11.3	<p>Checklist:</p> <ul style="list-style-type: none"> • Do I greet my audience appropriately? • Do I indicate my name as well as the speaker's name? • Do I give convincing reasons why this speaker is appropriate for the given audience or occasion? 	

<p>CC A 11.5</p> <p>AR A 11.1</p> <p>AR A 11.2</p>	<ul style="list-style-type: none"> • Do I provide brief, accurate biographical information to my audience noting accomplishments? • Is my language and word choice appropriate to my chosen audience, purpose, and situation? <p>Small groups will share the introductions, providing feedback to the writer. Introductions will be revised from the feedback provided.</p> <p>In this unit you have used numerous learning strategies to explore some of the mysteries associated with the human brain. With a partner, consider the following:</p> <ul style="list-style-type: none"> • What you have learned about the brain. • What applications to your own life can be made. • What learning strategies you applied during the unit. • What learning strategies you believe worked best for you. • What work you were most pleased with during the unit. • What areas you feel need more attention. <p>Invite students to write a short journal entry to capture some of the important aspects of the assigned conversation and request they submit this piece of writing to you. You may wish to follow up on their explorations.</p>	<p>Is appropriate feedback provided? Are revisions appropriate?</p> <p>Do students make applications to their own lives?</p> <p>Can students identify effective strategies to assist in their learning?</p>
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Unit Two: Challenges of Life

OUTCOMES	LEARNING ACTIVITIES	ASSESSMENT & EVALUATION
	<p>Big Ideas:</p> <ul style="list-style-type: none"> • There are benefits of struggle. • Society moves forward as a result of struggle. • Anticipate struggle in life. <p>Questions for Deeper Understanding:</p> <ul style="list-style-type: none"> • What are the benefits of challenge? • What challenges do you anticipate will be critical in your lifetime? • What are some challenges and struggles that have shaped society? • Questions students would like to explore. (When teachers introduce this aspect of the course, there may be related questions students ask to explore.) <p>NOTE TO TEACHER: Teachers always need to be aware of the community in which they teach. Be particularly sensitive to personal issues that this theme might raise.</p>	
CC A 11.5	<p>Pose the following to your students to initiate class discussion surrounding challenges:</p> <ul style="list-style-type: none"> • Think of something that you have struggled with in the past and may continue to struggle with still today. • Predict what challenges you believe you will confront in your future. • Identify some challenges that you deal with now that you feel may lessen as you get older. 	
CC A 11.1 CC A 11.2 CC A 11.6	<p>After a general discussion, record answers regarding the above questions. Students are to be instructed to organize responses in written form using the stems below. Each stem can be a separate paragraph.</p> <ul style="list-style-type: none"> • In the past I have been challenged by • Today I am challenged by.... • I believe that in the future I will be challenged by.... • My challenges are like/unlike others my age in that... 	Can students respond successfully to the stems?

<p>CC A 11.1 CC A 11.2 CC A 11.5</p>	<p>Suggested Resources:</p> <ul style="list-style-type: none"> • “Here’s How: Paragraph” in <i>Resource Lines</i>, pp.88–92 <p>Create a small section underneath responses labelled “Three interesting points my classmates made today” and indicate in point form comments shared in class that particularly caught their attention.</p> <p>Possible Extension: Approach three other people (outside of class members) and interview them using the above questions.</p> <p>Discuss how obstacles in life may be dependent upon age. Pairs or small groups are each assigned an age group (children, teenagers, adults, the elderly) to explore. Each pair/group will consider the struggles of the age group assigned. Each pair/group will create a visual timeline for the assigned age group illustrating the types of challenges they can expect at approximate ages. Pairs/groups will make brief presentations to the rest of the class. Each of the “audience groups” is to respond with one question and one comment regarding the presentation.</p> <p>Discuss why it is helpful to understand the challenges of different age groups and to see things from a variety of different viewpoints.</p>	<p>Can students listen effectively?</p> <p>Do students actively participate in discussion? Do they listen respectfully and actively? Does the visual representation capture the challenges of specific age groups?</p>
<p>CR A 11.2</p>	<p>Comprehending and Responding: Poetry</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “The Blind Men and the Elephant” in <i>Globe Literature</i>. <p>Before: Discuss that it is often more than age that leads to people having specific challenges. Consider people with disabilities and how they are challenged. Instruct students to listen for that in the poem they will hear.</p>	
<p>CR A 11.1 CR A 11.5</p>	<p>During: Listen for the various points of view as the poem is read (or the poem can be recorded previously).</p>	
<p>CR A 11.2</p>	<p>After:</p> <ul style="list-style-type: none"> • What does it say? These are the recall questions. These ask for literal level comprehension (e.g., What did each 	

	<p>blind man think the elephant was like?).</p> <ul style="list-style-type: none"> • What does it mean? These questions go beyond the words in the text. They ask the reader or listener to go beyond the surface level. They call for inference (e.g., Why did each of the men make a mistake?). • What does it matter? These questions call for application. Students make connections to text to think about ideas and issues that will affect their lives (e.g., Why do some people, like the blind men in the poem, not always see things as they really are? Can you think of specific examples? Have you ever formed a hasty opinion about someone or something that you later changed?). <p>Comprehending and Responding: Autobiography</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “Wilma” from <i>Literature and Language</i>. <p>Struggles and challenges are part of life as well as the basis for most literature. So-called “overnight successes” are rarely overnight but come about as the result of hard work and overcoming obstacles.</p>	<p>Can students answer questions? Can students make connections?</p>
CR A 11.1 CR A 11.2	<p>Before: Introduce background knowledge on Wilma. Indicate that in this story, Wilma learns that the secret of winning is learning from one’s losses. Indicate that this is true in many areas of endeavour, not only athletics.</p> <p>Use print and/or online quotation dictionaries to locate what famous people have said about success, failure, and challenges and how what they have said has personal meaning. Model, possibly using this Michael Jordon quotation: <i>I can accept failure, everyone fails at something. But I can’t accept not trying.</i> Explain your connections to his words.</p>	
CC A 11.5	<p>Each student will similarly locate and read a quotation aloud to the rest of the class explaining what is being said and the reasons for the choice (admired the person, related to what was being said, saw connections to something discussed in class, etc.).</p>	<p>Can students locate information? Can students clearly present the chosen quotation?</p>
CR A 11.2	<p>During: As students read, they will complete a version of the double-entry journal. Students draw a vertical line down the page and a horizontal line across the page about two-thirds of the way down. On the upper left hand side of the chart, students copy a</p>	

	<p>short passage they find compelling/interesting/relevant. On the upper right side, they write a response to the passage (why they selected it, how they connected to it, why they disagree with it, how it created a visual image in their minds, etc.). See below.</p> <table><tr><td>Short Passage</td><td>My Response</td></tr><tr><td>Others' Responses and/or Questions</td><td>My Response to Others' Responses and/or Questions</td></tr></table>	Short Passage	My Response	Others' Responses and/or Questions	My Response to Others' Responses and/or Questions	<p>Do students' double entry journals indicate thoughtful connections to the passages?</p> <p>Do responses also indicate careful thought?</p>
Short Passage	My Response					
Others' Responses and/or Questions	My Response to Others' Responses and/or Questions					
CR A 11.1 CR A 11.2 CC R 11.3	<p>After: The double-entry journals are shared with a partner or in a small group with each person reading the quotation and entry and adding a comment and/or question in the lower left side of the page. The original is then passed back to the writer. The author will add to the journal entry on the right side incorporating the others' comments and/or responding to the questions posed.</p> <p>Comprehending and Responding: Viewing of a Movie</p> <p>Suggested Resource:</p> <ul style="list-style-type: none">DVD of <i>The Miracle Worker</i>	<p>Do students contribute effectively?</p>				
CC A 11.4	<p>Before: Introduce the concept of being blind. Play a leading activity with one student blindfolded and another leading that first student or have a variety of foods available and students blindfolded trying to identify the various foodstuffs. Have students consider the problems of a person born blind. Have them consider a person both blind and deaf. How could this person communicate?</p>	<p>Do students participate in discussion and demonstration?</p>				

<div>CR A 11.1</div> <div>CR A 11.2</div>	<div>Introduce the movie <i>The Miracle Worker</i> by indicating it is a dramatization of a true story. Seven-year-old Helen Keller cannot see her reflection in a mirror, cannot hear her parents' voices, and is not able to express her innermost feelings. Twenty-year-old Annie Sullivan is hired to teach her. Where does she begin?</div> <div>Note: You may want to review characteristics of effective viewers with your students.</div> <div>During: Distribute copies of the following character chart template to each of your students. Point out to them that the template lists the movie's main characters. Ask students to think about each character, the relationships among characters, and the important events that occur to them. Indicate students should concentrate on watching the performance. They will have the opportunity to complete the template later.</div> <div>Character Chart for <i>The Miracle Worker</i><table><tr><th>Character</th><th>Helen</th><th>Anne</th><th>James</th><th>Captain</th></tr><tr><td>Relationship of the character</td><td></td><td></td><td></td><td></td></tr><tr><td>Strength of the character</td><td></td><td></td><td></td><td></td></tr><tr><td>Weakness of the character</td><td></td><td></td><td></td><td></td></tr><tr><td>Defining moment for the character</td><td></td><td></td><td></td><td></td></tr><tr><td>Essential conflict for the character</td><td></td><td></td><td></td><td></td></tr><tr><td>A possible symbol for the character</td><td></td><td></td><td></td><td></td></tr></table></div>	Character	Helen	Anne	James	Captain	Relationship of the character					Strength of the character					Weakness of the character					Defining moment for the character					Essential conflict for the character					A possible symbol for the character					<div>Do students reflect on characters in a thoughtful manner?</div> <div>Do students practice behaviours of effective viewers?</div>
Character	Helen	Anne	James	Captain																																	
Relationship of the character																																					
Strength of the character																																					
Weakness of the character																																					
Defining moment for the character																																					
Essential conflict for the character																																					
A possible symbol for the character																																					
<div>CC A 11.5</div>	<div>Play to the end of the dining room scene. Students fill out the grid and discuss based on the character chart.</div> <div>Finish movie. Invite students to consider how each of the characters from the character chart has changed since the beginning of the play.</div> <div>After: Discussion to stem from the question, "We saw the movie, so what?" Key questions would follow from the big ideas:</div>																																				

	<ul style="list-style-type: none"> • What can we learn from this dramatization? • Why in the 21st century are we involved with people who lived in the early 20th century? • What has changed in our society? • What can this story of Helen Keller and Annie Sullivan do for me? • What themes can be found in real life? • What might be different had Helen been born today? • How did Helen's and Anne's struggle shape today's world? • Etc. <p>Mini lesson on creating a multimedia presentation</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • "Here's How: Multimedia Presentations" in <i>Resource Lines</i>, pp.262–264 	Do student comments demonstrate understanding of the big ideas?
CC A 11.4	<p>Students will create a short visual or multimedia presentation either as a group or on an individual basis. This presentation will address the question of why we study <i>The Miracle Worker</i>. Students will choose their audience (grade 10 students or teachers or parents), and consider the presentation's purpose. The presentation will be revised after receiving feedback from another student (or small group).</p>	Use the Compose and Create rubric in the Appendix to create a rubric for this presentation.
CR A 11.1	<p>Composing and Creating: Writing a Movie Review</p> <p>Before: Provide some short excerpts from film reviews written at the time the movie was released.</p> <ul style="list-style-type: none"> • "Enthralling, humorous and touching!" (The Hollywood Reporter) • "Quite possibly the most moving double performance ever recorded on film." (Time) • "One of the finest works of art in the history of motion pictures" (Boxoffice) <p>And some recent excerpts from reviews have said:</p> <ul style="list-style-type: none"> • "An exceptional movie that appeals to the imagination" • "This film poetically and emotionally celebrates that singular gift we humans possess: language." • "Still spellbinding." <p>Explain that students will have an opportunity to voice their</p>	

CC A 11.1	<p>opinions in a movie review of their own.</p> <p>Mini lesson on how to write a movie review.</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “How to Write a Movie Review” in <i>Crossroads 10</i>, pp. 160–161 <p>Note on Resources: The Canadian Newspaper Association has developed a website, Newspapers in Education, which provides valuable resources for the classroom. It has a lesson (Lesson 10) on writing a review which includes examples of movie and video game reviews as well as a rubric adaptable for your classroom. See http://www.newspapersineducation.ca/eng/level_7to9/lesson10/lesson10_eng.html</p>	
CC A 11.2 CC A 11.5	<p>During: Discuss students’ reaction to <i>The Miracle Worker</i> in pairs or small groups. Ask students to consider their initial reaction to it.</p> <ul style="list-style-type: none"> • Was it involving? • What scenes stood out for you? • Were there aspects you would change? • Were there parts that you found touching? • Were there parts that dragged? • Were the actors well suited to the characters they portrayed? • How would you explain the basic premise of the movie to someone who had not seen it? • Etc. 	Do students actively and contribute to the discussion?
CC A 11.3	<p>Make the movie available to students during the writing process. Students should be encouraged to re-view parts of the video to assist their composition.</p> <p>When you write the review, make sure you evaluate the following:</p> <ul style="list-style-type: none"> • The plot line–How well did it develop from beginning to middle to end? • The characters–Were they believable and interesting? • The dialogue–Was it believable? • The setting–Was it appropriate? • The action–Was it convincing? 	Do students offer appropriate feedback? Do students make appropriate revisions based on feedback?
CC A 11.2	Exchange drafts with another student with revisions incorporating partner’s comments.	

CC A 11.3	<p>Possible Extension</p> <p>Students will select a movie to be viewed outside of class time (either viewed with others or individually). The RAFT strategy is to be used with the role being that of the movie reviewer. The viewing will be approached with that purpose in mind. A suggested resource for this strategy is available on the SPSPD website http://olc.spsd.sk.ca/de/pd/instr/strats/raft/index.html</p> <p>NOTE TO TEACHER: Always consider the community in which you teach. You may want to choose a particular title or limit choices from a short list of appropriate titles. New Zealand's <i>The Whale Rider</i> would be a fitting choice.</p> <p>"Art imitates life" is a fairly common expression. Suggest what it might mean. Engage in a culminating class discussion to reinforce the idea of how obstacles, challenges, failures and successes are elements of film and literature and how these art forms imitate life. Consider where we have seen this in the past unit of study.</p>	<p>Do student comments indicate an understanding of the big ideas in this unit of study?</p>
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English Language Arts B 11 Model Units

Goals:

Comprehend and Respond (CR)

Compose and Create (CC)

Assess and Reflect (AR)

Assessment and Evaluation:

See Appendix for holistic and analytic rubrics that may be used in various places throughout the unit.

Resources Used in This Unit:

Crossroads 10

- "Goliath"
- "Rosa Park's Heroism Still Inspires"
- "Media: From the Inside"
- "How to Write a Persuasive Essay"

Sightlines 10

- "Please Come for Dinner"
- "The Only Wheelchair in Town"
- "My Left Foot"
- "Going Home to Auschwitz"

Resource Lines

- "Here's How: Poetry"
- "Sentence Variety"
- "Here's How: Performance Presentation"
- "Here's How: Paragraph"
- "Here's How: News Article"
- "Here's How: Novel"
- "Here's How: Advertisements"
- "Here's How: Videos"
- "Here's How: Argument and Persuasion"

Breaking Free

- "He Sits Down on the Floor of a School for the Retarded" (this selection also appears in; *Departures*, *Poetry Alive*, and *Transitions*)

Literature and Language

- "It Happened in Montgomery"

The Wave (novel)

Deeper Reading: Comprehending Challenging Texts

Online Resources

- “Goliath” (<http://www.youtube.com/watch?v=Zqm8EHYpK8>)
- Amnesty International website (www.amnesty.ca)
- “He Sits Down on the Floor of a School for the Retarded” (www.menweb.org/nowlan.htm)
- *A Way With Words* (<http://www.adcet.edu.au/StoredFile.aspx?id=1351&fn=waywithwords.pdf>)
- Tribute to Viola Desmond (http://www.cbc.ca/maritimemagazine/archives/2006_feb_w1.html).
- Newspapers in Education (http://www.newspapersineducation.ca/eng/level_7to9/lesson2/lesson2_eng.html).
- The New Mexico Media Literacy Project (NMLP)
- (<http://www.nmmlp.org/>).
- “The Language of Advertising Claims”
- (<http://home.olemiss.edu/~egjbp/comp/ad-claims.html>)
- PBS quiz on Digital Media Literacy.
- (<http://www.pbs.org/teachers/digital-media-literacy/quiz-yourself/>)
- Volunteer Opportunities for Teens (http://www.canadianliving.com/family/teens/volunteer_opportunities_for_teen_s.php).
- Susan Aglukark-“O Siem”
- (<http://www.youtube.com/watch?v=RcrQjHygy5oLanguage>)

Other Media

- DVD of the movie, *The Boy in the Striped Pajamas*
- Documentary, “Fundamental Freedoms”
- Newspapers
- Note: Newspapers in Education (NIE) is an international program available through both the *Leader Post* and *Star-Phoenix*. Online access to the newspaper is provided. Numerous teaching and learning resources are included in NIE. This would be a valuable classroom resource at any time, but especially for the second unit of this course—*The World Within Us and Around Us*.

Appendix

- “Ticket to Freedom”

Unit One: Equity and Ethics

OUTCOMES	LEARNING ACTIVITIES	ASSESSMENT & EVALUATION
<p>CR B 11.1 CR B 11.2</p> <p>CC B 11.1</p> <p>CC B 11.5</p> <p>CR B 11.3</p>	<p>Big Ideas:</p> <ul style="list-style-type: none"> • There have been, and continue to be, inequalities in life. • We can act to overcome some of the inequalities in life. • There are rights and responsibilities in this world. <p>Questions for Deeper Understanding:</p> <ul style="list-style-type: none"> • What are some of the factors that create inequalities? • How have inequalities shaped our world? • What is my role and responsibility in addressing inequalities? • What is the relationship between rights and responsibilities? • Questions students would like to explore? (When teachers introduce this aspect of the course, there may be related questions students ask to explore). <p><i>"It's not fair!"</i> (displayed on the board/overhead/SmartBoard). We all face inequalities in life. In this unit, we will explore some of life's inequalities and how they could be addressed. Some assumptions, stereotypes, and biases will be explored.</p> <p>Your very age can be a factor in inequality. There are people who have very definite assumptions about teenagers. <i>"It's not fair!"</i> might capture your treatment as a teen. Does it?</p> <p>Ask students to respond with a fast write to the line written on the board. Explain that they will have two minutes to react to this statement. They are not worry about spelling or punctuation right now. They are just to write what comes to mind when they hear this. <i>"It's not fair!"</i></p> <p>After a couple of minutes, share some of what was written. Discuss some of the similarities in responses.</p> <p>Discuss with students whether the teen years is the only demographic that faces discrimination and stereotyping. What stereotypes exist with the aged? Is this true in all cultures? How might an elderly person respond to, <i>"It's not fair!"</i>?</p> <p>Note: Make sure there is an understanding of the words, <i>demographic</i> and <i>stereotype</i>. This may be an opportunity to briefly introduce the</p>	<p>Rubrics are in the Appendix for the CR, the CC, and the AR goals.</p> <p>Whether the teacher uses the holistic or the analytic rubrics provided, the rubrics need to be shared with the students, and explained and discussed before the rubrics are used.</p> <p>Can students write for two minutes on topic? Can students appreciate an alternate viewpoint?</p>

	<p>concept of etymology.</p> <ul style="list-style-type: none"> • Demos=people/<i>graphein</i> =writing. Therefore, writing about the people and • Stereo=solid /type=type. Therefore, an image which does not change. <p>What other words have the Greek root ‘demos’? “Graphein?” What other words have the French root “type”?</p> <p>NOTE TO TEACHER: An outline of Before / During / After prompts and strategies is included in this unit. This supports the Comprehending and Responding aspects of viewing, listening, and reading and the Composing and Creating aspects of speaking, representing, and writing. It is intended to be used throughout the unit.</p>	<p>Can students identify additional words?</p>
<p>CR B 11.1 CR B 11.2 CR B 11.3</p>	<p>Possible Extension: This is a good opportunity to explore the idea that fair is not always equal. There are numerous ways to introduce this topic, but one simple way could be talking about how some students need glasses or braces and some do not. It all depends on what a student needs. Another way to illustrate this would be to place two items up high on a shelf. Call upon the tallest and the shortest student in the class to recover their item. The tall person needs no assistance. The shorter student needs to use a step stool or something similar to retrieve it. Fair means you get what you need, not that each party receives the exact same treatment.</p> <p>Comprehending and Responding: Magazine Excerpt</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “Please Come for Dinner” in <i>Sightlines 10</i> 	<p>Can students make a distinction between the two ideas?</p>
<p>CR B 11.1 CR B 11.2 CR B 11.3</p>	<p>Age can be one factor in stereotyping and discrimination. Social class can be another.</p> <p>NOTE TO TEACHER: There are places in this unit, such as this, where it may be better to read a selection aloud to students. In these cases, the selections could also be pre-recorded, allowing the opportunity to pause and monitor comprehension. The focus will be on listening rather than reading although students may follow along in the text provided.</p> <p>Before: Instruct students to listen as the first paragraph of the magazine article is read the first time. As it is read again, ask that they follow along with the reader. Have them attend carefully to the</p>	

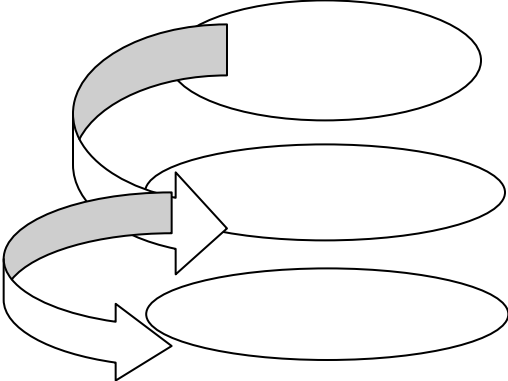
	author's word choice listing words that strike them as negative. Share lists. (These will include such words as sprawled, cheap, grubby, accosted, recoil, smelly). Examine some of these words. Which are actions? (Verbs). Which describe people? (Adjectives). Discuss responses to this article's introductory paragraph. What was your reaction to the description? Did it capture your interest? Why?	Can students listen effectively?				
CR B 11.5	During: Listen as the second paragraph is read aloud. How is the second paragraph different from the first (e.g., focus, positive word choice, a question rather than description)? The rest of the article deals with the question posed, "what could one person like me do?"	Do students distinguish the difference between the two paragraphs?				
CR B 11.2	Students will finish reading the article silently noting what people did to make a difference.					
CR B 11.3 CR B 11.5 CR B 11.6	After: Listen as the last paragraph is read aloud. Have students re-read, this time following along with the reader. Listen to the author's word choice listing words that strike you as positive. Share lists. (These will include such words as friends, give, hug, and gift).					
CR B 11.3	Consider the title. <ul style="list-style-type: none">Why do you think the author selected the title for the article?Give an example from the text that shows why the title was a good choice. Composing and Creating: Writing an Anecdote	Can students express an understanding of the title choice?				
CC B 11.2	Before: Think of an experience you were involved in, witnessed or heard about which involved what you would consider unfair treatment. <ul style="list-style-type: none">What was the situation?Who was involved?Were there stereotypes evident?Was there discrimination?Was there any resolution to the incident? Sketch out the skeleton of your account by completing the following reporter's questions:					
CC B 11.1 CC B 11.6	<table><tr><td>Who was involved?</td><td></td></tr><tr><td>What happened?</td><td></td></tr></table>	Who was involved?		What happened?		Can students respond to the reporter's questions?
Who was involved?						
What happened?						

	Where was this?		
	When did this happen?		
	Why did it happen?		
	How does it show bias or unfairness or stereotyping?		
CC B 11.3 CC B 11.5	<p>Invite students to write an anecdote, a brief story written to retell an incident or event. Like a story, it will often have plot, setting, and characters. It can be sad or funny but is often written to reinforce a point.</p> <p>During: Have students consider what words would be effective in the introduction of this account in order to capture reader interest. Make a list. Draft the first paragraph using some of these words. Share that first paragraph with another person or in a small group. What suggestions for improvement do others have? What could be added? Changed?</p>		<p>Are the words in the introduction effective?</p> <p>Use the Compose and Create rubric in the Appendix to create a rubric for this product.</p>
CC B 11.2	<p>Using the skeleton outline, request students to complete the first draft of the anecdote. When the draft is complete, encourage them to read it aloud to another person. Ask that person:</p> <ul style="list-style-type: none"> • Does this meet the definition of the anecdote? • Does it make sense? Is there anything that could be clearer? • Is it interesting? • Is there anything that needs to be added? Deleted? Rearranged? 		
AR B 11.1	<p>Have students ask themselves the above questions and, in addition, ask:</p> <ul style="list-style-type: none"> • Are there words missing? • Am I satisfied with my word choice? • Do I keep to my story or do I stray? • Do I see ways to improve upon my writing? 		Can students assess their writing with these guiding questions?
CC B 11.2	<p>After: Write another draft until satisfied with the anecdote. Create final draft.</p> <p>Comprehending and Responding to a Song/Poem</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • "Goliath" in <i>Crossroads 10</i> 		

CR B 11.3	<ul style="list-style-type: none"> • “Here’s How: Poetry” in <i>Resource Lines</i>, pp.49–51, (teacher resource) <p>Before: What does the title “Goliath” suggest? Introduce the concept of allusion as a reference to a person, story, or situation in literature or history. Who was Goliath? What was his story?</p>	
CR B 11.1 CR B 11.2	<p>During: Ask students to close their eyes as they listen to the song.</p> <p>Ask:</p> <ul style="list-style-type: none"> • What do you picture? • What images are in your mind’s eye? <p>Invite students to share these responses with another person.</p>	Can students make personal connections to text? Do students engage in meaningful discussion?
CR B 11.2 CR B 11.5	<p>Listen as the selection is read aloud. Pose the following:</p> <ul style="list-style-type: none"> • What other allusion is there? (beanstalk) • Why do you think the songwriter/poet uses that reference? • Explore the writer’s purpose. • What is the writer trying to make us think? • What is the message? • Consider and share alternate titles that would capture the song’s message. 	
CC B 11.2 CC B 11.3	<p>After: Listen as the song is played.</p> <p>Students complete, in written form, one of the following stems.</p> <ul style="list-style-type: none"> • This song reminds me of... • I like/do not like this song because... • A “golden” line for me in this song was....because... • This song speaks to me because... <p>Possible Extension: View a 2009 performance of the song at http://www.youtube.com/watch?v=Zqm8EHYpK8</p> <p>Comprehending and Responding to Informative Text</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • Universal Declaration of Human Rights (http://www.un.org/events/humanrights/udhr60/hrphotos/declaration%20_eng.pdf) 	Can students complete stem suitably?
CR B 11.1 CR B 11.2	<p>Before: Ask students what the word <i>declaration</i> means. Inquire if they have ever heard of the document called the Universal Declaration of</p>	Do students participate in

	<p>Human Rights. What might they predict would be included in the Declaration of Human Rights? In pairs or threes, have students imagine they are writing a Classroom and/or School Declaration of Human Rights. Suggest at least three things to consider including in this declaration and why each would be included. After five minutes, have students share their conclusions.</p> <p>Inform students that in the middle of the last century, the United Nations called upon the countries who were UN members to distribute the declaration primarily to schools and other educational institutions. Indicate it is rare for schools to do so today.</p> <p>Explore the history of the UDHR with students. Indicate that after World War II and the Nuremburg Trial of war criminals, governments committed themselves to establishing the United Nations organization with the primary goal of promoting international peace and preventing conflict. The UN established a Commission of Human Rights which in its preamble states: <i>Recognition of the inherent dignity and the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world.</i> This quotation could be posted in the classroom throughout the unit. Have students consider the question: How can protection of human rights reduce conflict?</p> <p>Distribute copies of the Declaration. Briefly explain the Preamble's overall purpose.</p>	<p>discussion actively and respectfully?</p>
CR B 11.2 CC B 11.5		Can students express understanding of this concept?
CR B 11.1 CR B 11.2	<p>During: In their previous pairs or small groups, have students look at the Articles they have been assigned. (Assign each group one section of the 30 articles (e.g., groups 1 and 2 read Articles 1 through 10; groups 3 and 4 read Articles 11 through 20; groups 5 and 6 read Articles 21 through 30).</p>	Can students put text into their own words?
CR B.11.6 CR B 11.1	<p>Pick three of the ten Articles they can agree are most important. Paraphrase those Articles into their own words. Instruct students to highlight those Articles the group finds incomprehensible. Suggest they use a print or online dictionary to attempt to understand meaning.</p>	Do students persevere in finding meaning?
CC B 11.5	<p>Share both the translated and highlighted articles with another pair or small group. Does the other group agree these are important rights? Endeavour to make meaning of those Articles highlighted.</p>	
CR B 11.2	NOTE TO TEACHER: Model paraphrasing an Article (from the selection)	

<p>CR B 11.1 CR B 11.2 CR B.11.6 CC B 11.5</p>	<p>to give students a clear idea of how to proceed with this task.</p> <p>After: Examine Articles identified as causing comprehension difficulties. Identify those Articles regarded as important human rights. Identify any similarities with Classroom/School Human Rights.</p> <p>This Declaration outlines the rights of the world's human beings. Reflect with your students, on the responsibilities that are implied by the belief in these rights.</p> <p>Invite students to visit www.amnesty.ca. Have them record three things they learned from the site and what interested them in each case (e.g., it connected to one of the Articles identified previously as important, it was unbelievable it could have occurred at all, it happened in a place they have been, etc.). Have each student share at least one of their findings in pairs or small groups.</p> <p>Fact #1: It is interesting because...</p> <p>Fact #2: It is interesting because...</p> <p>Fact #3: It is interesting because...</p> <p>Comprehending and Responding to Poetry</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • "He Sits Down on the Floor of a School for the Retarded" (found in numerous anthologies including <i>Breaking Free; Departures; Poetry Alive: Transitions</i>) 	<p>Can students locate information and make connections? Do students participate effectively in the discussion?</p>
<p>CR B 11.1 CR B 11.2</p>	<p>Before: Teacher will share a situation that was uncomfortable because of the uncertainty of the accepted etiquette involved (as a first year teacher with no knowledge of ingrained staff room practices, substitute teaching in a school for the first time, talking to someone whose sense of personal space was different, etc.). Indicate it is a common reaction to be uncomfortable in situations when ignorant of the acceptable behaviour. Ask your students if they have ever experienced this. What was the situation? How did they behave? How did they feel?</p> <p>Have students examine the title. Explain the poem is a narrative telling</p>	

<p>CR B 11.5</p>	<p>the story of the narrator's visit to a school for special students. <i>He sits down.</i> Ask students if they remember in elementary school sitting on the gym floor for assemblies.</p> <p>During: Play the audio webcast of Robert Bly reading the Nowlan poem, instructing students to listen for the story line. Link at www.menweb.org/nowlan.htm with the reading beginning at 1:14. (Teachers may need to download RealPlayer http://www.real.com/, available for free, in order to access the webcast).</p> <p>Invite students to retell the narrative with pictures. Create three brief sketches to illustrate the sequence of events in the poem.</p>	<p>Do students demonstrate the qualities of effective listeners?</p> <p>Can students retell the narrative?</p>
<p>CR B 11.1 CR B 11.2</p>	 <p>Read the poem aloud to students until after the phrase, "<i>then I'll feel less ashamed</i>" and discuss by posing questions such as:</p> <ul style="list-style-type: none"> • Why is he feeling ashamed? • Why is the narrator there at all? • What will the narrator do to soothe his guilt? 	<p>Can students respond appropriately to the questions?</p>
<p>CR B 11.2</p>	<p>Continue reading the poem aloud to <i>Ship of Death</i>. Ask questions such as:</p> <ul style="list-style-type: none"> • What does the young woman do as they listen to the concert? • What is the narrator's reaction? • What might he mean by the reference to the fence? • Why does he look around for a teacher? • Examine Nowlan's allusions. What connections are there between these allusions and the narrator's situation? <p>Finish reading the poem.</p> <p>After: Pose questions similar to the following:</p>	<p>Do students grasp the connections?</p>

CR B 11.3	<ul style="list-style-type: none"> • What does the narrator feel by the end of his visit? • What has he learned? • What can we apply from the poem? <p>Have students listen to the audio webcast again, marking in their texts (possibly using small sticky notes) a ‘?’ for anything not understood and a ‘!’ for any passage particularly liked. Share some of these.</p>	Do students listen actively and respectfully?
CR B 11.3	<p>Mini lesson on word choice concentrating on how language transmits not only facts and ideas, but emotions and values. Ask students to consider why the term “student with special needs” is preferable to the term “disabled student”? Why is it more appropriate to say “the stairs are a handicap for her,” than to say “the handicapped child could not use the stairs.”? Have students consider how the person should always be recognized before the disability (e.g., instead of “handicapped,” try person with a disability; instead of “the blind,” try people who are blind or have a visual disability; instead of “mentally retarded,” try developmental disability). Discuss with students how language both reflects and constructs the way we think about people with a disability.</p> <p>Suggested Extension: With your students, examine what inclusive language involves. Define what is meant by inclusive language (language that does not degrade, offend, exclude, or stereotype people on the basis of disability, gender, or race). Look at a number of examples of inclusive and exclusive language usage such as parenting rather than mothering; fair play rather than sportsmanship; letter carrier rather than mailman; chairperson rather than chairman, etc. See the Australian publication, <i>A Way With Words</i>.</p> <p>http://www.adcet.edu.au/StoredFile.aspx?id=1351&fn=waywithwords.pdf</p> <p>Comprehending and Responding: Memoir</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • “The Only Wheelchair in Town” in <i>Sightlines 10</i> or the excerpt from “My Left Foot” in <i>Sightlines 10</i> • “Sentence Variety” in <i>Resource Lines</i>, p. 328, (teacher resource) 	Do students effectively participate in discussion?
CC B 11.1 CC B 11.2 CR B 11.2	<p>Before: Have students read the title, and look at the picture on page 139. What do students predict this selection will be about? Inform them the selection is called a <i>memoir</i>. What does that suggest to them? What do they already know about this man and his</p>	

	accomplishments? (Provide more information if needed.)	
CC B 11.1 CC B 11.2	During: Instruct students as they read the selection (or the selection is read to them), to note how the author is similar to them and how the author differs from them.	
CR B 11.3	Make a list of the insecurities Rick Hanson faced as a teenager. Can they identify with any? Which ones?	
CC B 11.5 CC B 11.2	After: Carry out an environmental scan. Have students walk through their school building or their homes or another part of their community considering access problems that a person with a disability like Rick Hanson would have. Then, writing in role, draft a brief description of the challenges with the built environment.	Can students write effectively in role?
CC B 11.2	Mini lesson on writing in first person including the advantage of immediacy in first person narration.	Can students capture the challenges encountered?
CC B 11.5 CC B 11.6	Share draft with another person or small group to obtain feedback for revision. Consider using questions like the following: <ul style="list-style-type: none"> • Did I write in the first person throughout? (I, me, mine, our, etc.) • Did I provide enough detail? Do I need to take anything out? • Does it make sense? If not, what might help? • Does it give the intended reaction? • What suggestions can you make? 	Can students assess own and others' writing?
CC B 11.3 CC B 11.2	Mini lesson on sentence variety (syntactical cueing) Too much sameness in writing bores the reader and does a disservice to your ideas. <i>Resource Lines</i> suggests using variety in sentence length and structure. Have students examine their sentences. Do all sentences start the same way? Can any sentences be improved upon? Perhaps some sentences can be combined in order to make longer, smoother constructions? In the next draft, instruct students to try changing the length and word order of some of the sentences.	Use the Compose and Create rubric in the Appendix to create a rubric for this product. Can students improve the quality of sentences used?
CC B 11.4 CC B 11.3 CC B 11.2	Suggested Extension: Discuss ways to make our homes and communities more accessible. Invite students to consider the obstacles involved (cost, space, safety, etc.) Students create a short visual or multi-media presentation (e.g., a PowerPoint) either as a group or on an individual basis. This presentation will address issues of access in our environment and some ways that access could be improved upon. Have them choose	Use the Compose and Create rubric in the

<p>CR B 11.1 CR B 11.2</p> <p>CC B 11.5</p> <p>CR B 11.1 CR B 11.2</p>	<p>and identify their audience (store owners, architects, school boards, Saskatchewan Ability Council, etc.). Have them suggest how the presentation might change according to the audience selected. Their presentation will be revised after receiving feedback from others.</p> <p>Comprehending and Responding: Newspaper Article</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “Rosa Park’s Heroism Still Inspires” in <i>Crossroads 10</i> <p>Before: Examine the quotation on the board (overhead). I have a dream that one day this nation will rise up, live out the true meaning of its creed: “We hold these truths to be self-evident, that all men are created equal.” Pose the following questions to students:</p> <ul style="list-style-type: none"> • Are you aware of the speaker? • The situation? • When this was said? • What else do you know about this person or the event? <p>When we think of inequality, we often think of the situation in the United States that Martin Luther King, Jr. addressed in the massive civil rights march in Washington, D.C., in the summer of 1963.</p> <p>Have students use the following template to indicate what they know about the Civil Rights movement. If there is anything they are not sure of, instruct them to put a ‘?’ in front of it. Share and discuss, paying particular attention to those question marks. What do others think?</p> <table border="1" data-bbox="394 1276 1312 1591"> <thead> <tr> <th data-bbox="394 1276 667 1318">KNOW</th><th data-bbox="667 1276 987 1318">WANT TO KNOW</th><th data-bbox="987 1276 1312 1318">LEARNED</th></tr> </thead> <tbody> <tr> <td data-bbox="394 1318 667 1591"></td><td data-bbox="667 1318 987 1591"></td><td data-bbox="987 1318 1312 1591"></td></tr> </tbody> </table> <p>During: Martin Luther King, Jr. is well known. He has been called the “father of the Civil Rights” movement. Possibly not as widely known is a woman by the name of Rosa Parks. Have students look at the top, left side of page 28. “On December 1, 1955, Rosa Parks stepped onto a bus in Montgomery, Alabama. During her ride, she made a decision that changed history and made her a hero.” Under the second column, ‘want to know’, invite students to write down those questions that arise from</p>	KNOW	WANT TO KNOW	LEARNED				<p>Appendix to create a rubric for this product.</p> <p>Can students use this organizational strategy?</p>
KNOW	WANT TO KNOW	LEARNED						

<p>CC B 11.3</p> <p>CR B 11.1 CR B 11.2 CR B 11.3</p>	<p>the above quotation.</p> <p>As they listen to the article read aloud (possibly taped previously), have them determine which questions are answered in the article. Instruct them to place a check mark in front of these questions.</p> <p>After: Skim the article noting in the third column what was learned from the article that was not known before.</p> <p>Share questions not addressed. Discuss how answers could be found. Discuss the author's purpose in writing this article.</p> <p>Composing and Creating: Oral Reading</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • "It Happened in Montgomery" in <i>Literature and Language</i> • "Here's How: Performance Presentation" in <i>Resource Lines</i>, pp.182-184, (teacher resource) <p>Before: Performance presentation provides an opportunity to make personal connections to literature. Discuss the importance of voice production factors in performance presentations.</p> <ul style="list-style-type: none"> • Articulation: Direct students to practise saying the first two lines clearly, pronouncing each word clearly. • Dialect: People have different speech patterns depending on a number of factors, including geography. Indicate they will see a speech pattern where the last letter of "ing" words is dropped. Practice saying walkin', stayin', etc. • Tempo: Note how punctuation helps in the reading of a selection. The dash at the end of the poem's last line tells the reader to pause. Have students practise the pause. An ellipsis (...) serves the same purpose. A comma is a shorter pause. • Emphasis: Invite students to decide which words need to be stressed in the first two lines. See how changing the stressed word will affect the line. • Non-verbal cues: What gestures could accompany the first two lines? What would be the effect of adding gestures? <p>During: Have students read the poem remembering the magazine article on Rosa Parks. Think about the similarities. Think about how this poem differs from the previously read article.</p> <p>Are there words or phrases that are unclear? Are there words you are</p>	<p>Can students practise effective listening? Are students aware of where to locate additional information? Do students understand the purpose of text?</p> <p>Do students demonstrate an understanding of voice production features?</p>
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<p>CC B 11.1 CC B 11.2 CC B 11.3</p>	<p>unsure of? Ask for clarification.</p> <p>After: Provide instructions similar to the following to your students:</p> <p>With another person, read the poem deciding between yourselves how it should be said and how it could be divided between the two of you. What gestures would you incorporate? Rehearse, concentrating on articulation, dialect, tempo, emphasis, and non-verbal cues. Also consider adequate volume.</p>	
<p>AR B 11.1 CC B 11.2</p>	<p>Rehearse and then perform the piece for another pair of students who will provide you with feedback. Revise your performance presentation based on that feedback. Video tape your performance and provide an individual reflection on it.</p> <ul style="list-style-type: none"> • Could I be heard easily? • Were my gestures natural? • Did my gestures add to the performance? • Was every word clear? • Did I pause appropriately? Emphasize certain words effectively? • Was my pace appropriate? Neither too fast nor too slow? • Was I sure of my pronunciation? • What was I pleased about? What could be improved? <p>Comprehending and Responding: Viewing a Documentary</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • “Fundamental Freedoms” available on R.O.V.E.R. at http://rover.edonline.sk.ca/videoSearch.htm?jsessionid=D044C1F9FA60F6357CDD11A077D3C825?all=Fundamental+Freedoms&pageNumber=1 and from Saskatchewan Ministry’s Video Duplication Services http://videodb.mg.sk.ca/index.html • “Here’s How: Paragraph” in <i>Resource Lines</i>, pp.88-92 and pp.90-91 (teacher resource) 	<p>Can students apply the voice production factors previously examined? Do students revise performance based on appropriate feedback? Can students offer appropriate feedback? Use the Compose and Create rubric in the Appendix to create a rubric for this presentation.</p>
<p>CR B 11.1 CR B 11.2</p>	<p>Before: Share the following with your students:</p> <p>In 1982, one of the most important documents in Canadian history was born. The Charter of Rights and Freedoms provides the framework for the free and democratic society we enjoy today. The Charter’s role has evolved and expanded over several decades. As it enters its third decade of existence, can the document withstand the pressures of technology, issues of privacy, and the international demands of the</p>	

	<p>21st century? "Fundamental Freedoms" is a 48 minute documentary which examines the history of the Charter of Rights and Freedoms, the struggle surrounding the ratification of the document, and the importance of the Charter in today's multicultural society. The program reviews the evolution of the Charter of Rights and each of its guarantees: the fundamental freedoms, democratic rights, mobility rights, legal rights, equality rights, language rights. Interviews with government officials, educators, the legal community, and recent immigrants are featured in the program. This documentary is available from the Ministry's Video Duplication Service (http://videodb.mg.sk.ca/index.html) or purchased from McNabb–Connolly (http://www.mcnabbconnolly.ca/)</p> <p>Examine the meaning of "rights". How are "rights" and "responsibilities" related? Discuss how rights and freedoms are similar, yet different.</p>						
CR B 11.3		<p>Do students understand word meanings? Can students view with understanding (as indicated by accurate completion of template to the left)? Can students competently, confidently explain reason for choices made? Does the paragraph logically follow from the stem? How well do products meet qualities as indicated-evidence/examples; transitional words; clinching sentence?</p>					
CR B 11.4	<p>During: Request students to do the following:</p> <ul style="list-style-type: none">• Keep a list of the rights mentioned in the program.• Keep a list of important people featured in the program.• Mentally note similarities between the UN Charter of Rights and Freedoms previously examined and what is said about the Canadian Charter of Rights and Freedoms in this documentary. <table><tr><th>RIGHTS</th><th>PEOPLE</th></tr><tr><td></td><td></td></tr></table>		RIGHTS	PEOPLE			
RIGHTS	PEOPLE						
CC B 11.5							
CR B 11.2							
CR B 11.3							
CC B 11.6	<p>Examine lists of people. What was the accomplishment in each case? Consider these people's contributions to Canada.</p>						
CC B 11.6	<p>In paragraph form, each student completes <u>one</u> of the following stems providing evidence for his/her answer.</p> <p>(a) I believe the most important right or freedom is</p> <p>(b) I believe a significant contributor to Canadian rights and freedoms was....</p> <p>NOTE TO TEACHER: Pages 88 to 92 of <i>Resource Lines</i> is a good resource here. A chart similar to that on page 90-91 of <i>Resource Lines</i> could have a permanent posting in the classroom.</p>						
CC B 11.1							
CC B 11.2							
CC B 11.3							

Do students understand word meanings? Can students view with understanding (as indicated by accurate completion of template to the left)? Can students competently, confidently explain reason for choices made? Does the paragraph logically follow from the stem? How well do products meet qualities as indicated-evidence/examples; transitional words; clinching sentence?

	<p>Instruct students to draft the paragraph paying particular attention to</p> <ul style="list-style-type: none">• Providing evidence and examples.• Including appropriate transitional words.• Ensuring there is a clinching sentence completing the paragraph. <p>Share draft with others. Revise paragraph based on feedback. Post paragraphs around the classroom and invite students to walk around and read other students’ paragraphs. Sticky notes may be supplied for comments.</p> <p>Comprehending and Responding: Essay</p> <p>Suggested Resources:</p> <ul style="list-style-type: none">• “Viola Desmond–Defining Canadian History” http://www.wallworkshop.com/pdf/OPSEUHandouts.pdf see pages 12-13.• “Ticket to Freedom” in <i>The Beaver: Canada’s History Magazine</i>, April–May, 2009, 24–29 (See Appendix).	<p>Can students make revisions after receiving appropriate feedback? Can students offer appropriate feedback?</p>			
CR B 11.1 CR B 11.2	<p>Before: Share the following information with students:</p> <p>When we think about racism, often our minds jump directly to Martin Luther King, Jr., Rosa Parks, and the Civil Rights movement in the southern United States. Names like Ray Lewis, Fred Christy, Stanley Grizzle, and Viola Desmond are not known to most Canadians. However, all these people made significant contributions to equality in Canada.</p> <p>Viola Desmond’s action against racial segregation took place in Canada, almost a decade before Rosa Parks sat in the white section of a bus in Montgomery, Alabama.</p>				
CR B 11.3	<p>During: As they listen to the reading of this narrative essay, have students visualize the incident.</p> <p>What can you see? What can you hear? What can you smell?</p>				
CR B 11.2	<table><tr><td>Hear?</td></tr><tr><td>See?</td></tr><tr><td>Smell?</td></tr></table>	Hear?	See?	Smell?	
Hear?					
See?					
Smell?					
CR B 11.3	<p>Consider the purpose of this text.</p>				

	<p>After: Indicate students have three minutes to draft a reaction to what they have just heard. Tell them not to concern themselves with aspects like organization or mechanics-just get their thoughts down on paper. Have them complete the stem: <i>My first reaction is...</i></p> <p>Instruct students to re-read what they have written looking at word choice. Circle any words that have to do with concepts such as rights, equality, discrimination, fairness, etc. Share lists, looking at the vocabulary associated with the topic.</p> <p>Composing and Creating: Newspaper Article</p>	Can students express reaction in writing?
CC B 11.6	<p>NOTE TO TEACHER: Viola Desmond was not alone in her struggle for human rights. The following all played a role in the struggle: Ray Lewis, Fred Christy, Stanley Grizzle, Hugh Burnette, Donald Willard Moore, Mary Ann Shadd, Edith Clayton, Daurene Lewis, Maxine Tynes, Harriet Tubman, and Rose Fortune.</p> <p>The above list is of African-Canadians. Teachers may want to have students examine a broader list (e.g., First Nations and Métis peoples, women, people with disabilities, specific minorities) when examining human rights in Canada.</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • "Here's How: News Article" in <i>Resource Lines</i>, pp. 64-69 (teacher resource) <p>Resource Notes</p>	
CR B 11.4	<ol style="list-style-type: none"> 1. Teachers may want to use <i>Journey to Justice</i>, a 2000 NFB documentary (order # C9100 077). This 47 minute documentary looks at the battle for civil rights in Canada. Through interviews and film footage from the time, <i>Journey to Justice</i> shows what it meant to be black in a Canada which was not nearly as tolerant as we would like to believe. 	Do students practise effective viewing?
CR B 11.5	<ol style="list-style-type: none"> 2. CBC aired a special tribute to Viola Desmond on February 5, 2006. That special has a narrative poem by poet/playwright David Woods as well a remembrance of that day by Viola's sister, Wanda. See http://www.cbc.ca/maritimemagazine/archives/2006_feb_w1.html. 	Do students practise effective listening?
CC B 11.1	<p>Before: Have students conduct an Internet search on the person</p>	Can students

CC B 11.2 CC B 11.3	<p>selected from the above list answering the following reporter questions :</p> <ul style="list-style-type: none"> • Who is the person? • What is the person’s story? • Where did this take place? • When did this person live? • How did this person make a difference? 	locate the information as assigned?
CC B 11.3 CC B 11.2	<p>Mini lesson on writing a news article</p> <p>Suggested Teacher Resource: <i>Resource Lines</i>, pp. 64-69. Page 68 has a news article on teen activist Craig Kielburger that can serve as a model.</p>	
CC B 11.6	<p>During: Based on the model provided and the information collected, students write a news article on this person’s story as if it were breaking news.</p> <p>Have them consider the following:</p> <ul style="list-style-type: none"> • Have I answered the reporter questions early in the article? • Is there something interesting to grab my reader’s attention at the beginning? • Is my writing clear? Concise? • Have I included a headline? Is it effective? • Have I included a few, well-chosen quotations? <p>When satisfied with the draft, share the draft with a partner or in a small group to obtain feedback. Make any revisions based on that feedback.</p>	Use Compose and Create rubric in the Appendix to create a rubric for this product. Can students make revisions from feedback? Can students supply appropriate feedback to others?
CC B 11.1 CR B 11.6 CR B 11.3	<p>After: Students do a gallery walk. Post the news articles around the room for others to respond to by attaching sticky notes with comments or questions.</p>	Can students respond to others’ articles with appropriate questions and comments?
CR B 11.5 CR B 11.1 CR B 11.2 CR B 11.3	<p>Possible Extension: The role of music and human rights might be explored. For example, Midnight Oil’s “Beds are Burning” is an Australian song about giving aboriginal land back to those who were forcibly moved during the twentieth century. Performed in front of a world audience at the closing ceremony of the Olympics in 2000, it deals with the way aboriginal Australians have been unfairly treated. Students can examine song lyrics using questions such as the following:</p> <ul style="list-style-type: none"> • What is the appeal of the song? • What is the song’s intended audience? • What is the song’s intended purpose? 	Do students effectively answer the

	<ul style="list-style-type: none"> • What is the effect of word choice? • What is the tone? • What images reinforce the meaning? • What connections can I make to the song? <p>Students will be aware of numerous others songs which deal with aspects of human rights. (Music associated with the Civil Rights movement as well as Bob Marley's "Zimbabwe" and "Get Up, Stand Up" are easily accessible selections to examine. U2 is known for being influential social activists pursuing peace and justice through their songs.)</p> <p>Comprehending and Responding: Essay</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • "Going Home to Auschwitz" in <i>Sightlines 10</i> 	indicated questions?
CR B 11.1 CR B 11.2	<p>Before: Ask students what they can predict about the essay from the title. What do they know about Auschwitz? Tell them the essay being examined deals with the Holocaust. What do they know about the Holocaust? This essay deals with the treatment of human beings in Europe during the Second World War.</p> <p>Indicate that violation of human rights happens throughout the world.</p>	
CR B 11.3 CR B 11.2	<p>During: The essay begins with the words: <i>cemetery, ghetto, orphanage, concentration camp</i>. Ask students what feelings they get from these words. Discuss how word choice establishes mood. The essay is entitled, "Going Home to Auschwitz." One generally does not connect those negative words with the concept of home. As they listen to the essay, see if they can suggest why the author uses the word <i>home</i>.</p>	Do student comments demonstrate an understanding of 'mood'?
CR B 11.1 CR B 11.2 CR B 11.3	<p>After: Discuss the author's definition of home as Auschwitz.</p> <p>Examine the organization of the essay. The author 'bookends' her essay concluding by returning to the beginning. Explain how the author brings the reader back to the introduction.</p> <p>Have students scan the essay again. Invite each student to write (a) three questions he/she still has and (b) three words that were not familiar to him/her. In small groups examine the questions and the unfamiliar vocabulary. Attempt to address both. Bring unresolved questions to the class as a whole.</p>	Can students persevere to find meaning?

	<p>The film <i>The Boy in the Striped Pajamas</i> tells the story of Bruno, an eight-year-old German boy who leads a rather comfortable life in Berlin during World War II. His father is a high ranking Nazi SS officer, but things change when the family has to move due to his father's new post. In his innocence, Bruno sees the nearby concentration camp as a "farm" and wonders why its inhabitants are always wearing striped pajamas. Eventually Bruno becomes friends with a Jewish boy his own age who lives on the other side of the gate. There are numerous sections of the video from which short clips could be selected for class viewing. One clip could be the propaganda movie shown in Bruno's home followed by a clip depicting the actual treatment in the camp. Another could be a few of the discussions the boys have as they sit on opposite sides of the fence. As you watch these clips, have students consider the mood and how that mood is created.</p> <p>Comprehending and Responding: Novel</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • <i>The Wave</i> by Todd Strasser • "Here's How: Novel" in <i>Resource Lines</i>, pp.36-40, (teacher resource) 	<p>Can students view effectively and meaningfully?</p> <p>Can students identify mood and how it is created?</p>
CR B.11.1 CR B 11.2	NOTE TO TEACHER: This novel is based on a classroom experiment in a California school in 1969. High school students cannot understand how people could possibly allow the atrocities committed against the Jews in World War II to happen. Their history teacher creates a movement that demonstrates just how easily human injustice can spread.	
CR B 11.3	<p>The unit's overall questions for deeper understanding can be applied throughout <i>The Wave</i>:</p> <ul style="list-style-type: none"> • What are some of the factors that create inequalities? • How have inequalities shaped our world? • What is my role and responsibility in addressing inequalities? • What is the relationship between rights and responsibilities? 	
CR B.11.1 CR B 11.2 CR B 11.3	<p>Before: Indicate to students that the film clips and the essay both expose one of the most horrendous and unfair periods of human history. In <i>The Wave</i>, students in a high school class say it cannot be true. How could people sit back and let things like that happen? Those, and other similar comments, form the basis of the novel. Could it happen again? Is it happening in some places in the world even now? Where?</p>	Do students contribute meaningfully to the discussion?

	<p>Inform students as they listen and read, they will likely encounter words with which they are not familiar. By folding a piece of paper, like this (demonstrate by folding paper into a long strip and indicating there are four sides that may be used), have them create a bookmark that will not only mark their place, but will also be a place where they record those puzzling words. Emphasize that the page numbers should be recorded with the words. Ensure students know that after every few chapters, bookmarks will be compared.</p> <p>During: Chapters 1-3</p>	Do students use strategies to make sense of unfamiliar words?								
CR B 11.5	Discuss the importance of characterization as an important element in a novel. Ask students to listen to the first two chapters noting the names of the characters.									
CR B 11.2 CR B 11.3	How would you describe each? Predict who you think will be main characters. Place a star beside these names.									
	<table><tr><th>Character</th><th>Your Description</th></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table> <p>Not all students reacted to the film the same way. Explain.</p> <p>Chapter 4 (think-aloud)</p> <p>Explain to students that as you read this short chapter to them, you are going to demonstrate a reading strategy which they can practise themselves in the chapters to follow. Tell students that readers often pause and ask themselves questions as they read to make sure they understand the text and making connections.</p> <p>(e.g., <i>“Something bothered Ben Ross.”</i> Hmm...I’ve seen this before. Laurie said something very similar, didn’t she? She and David were talking about this in the last chapter, and Laurie said she was bothered by the film. She is surprised that David isn’t. I wonder if the author wanted us to see a similarity here? <i>“By re-creating a similar situation.”</i> What could he mean by this? How could he re-create the Second World War? <i>“War paint? Deerskin moccasins?”</i> That seems like a stereotype. When was this book written anyway? Etc.</p>	Character	Your Description							Do student comments indicate understanding?
Character	Your Description									
CR B 11.2	<p>(After) Here is a bookmark from the first chapters: charismatic (CH 1), atrocities, emancipated, exterminated (CH 2), dictatorship (CH 4). With a partner, determine relationships you can make among these words. How was each used in the novel?</p>	Do students understand the reasons for the classroom demonstration?								

CR B 11.3	<p>Indicate to students how readers often encounter unfamiliar words in text. When they do, one useful strategy to make meaning is CSSD. Invite your students to try it with the next chapters.</p> <ul style="list-style-type: none"> • Context (clues from the words near the unfamiliar word) • Structure (clues from the word parts-their prefixes, roots, and suffixes) • Sound (clues from saying the word out loud and connecting it to other words which are familiar) • Dictionary (information from looking up the word in a reference book) 	
CR B 11.6 CR B 11.3	<p>Chapters 5-6</p> <p>Explain that these chapters take place over two consecutive days. As students read, have them note each of the two lessons that Ben Ross teaches. Ask them to comment on what they think of them. Ask them to explain the choice of symbol.</p>	
CR B 11.2	<p>Possible Extension: Examine other symbols of the Second World War (e.g., the yellow star, the Swastika). Have students research the origins of these symbols.</p>	
CC B 11.5	<p>(After) Indicate to students that the two lessons will be reviewed through a demonstration as follows:</p> <ol style="list-style-type: none"> Show me how the students were to sit properly in class. Now walk around the room and take your sits in a proper manner when I indicate you should do so. Again, moving faster this time. Now tell me, what country did Hitler invade in September of 1939? Now, give the answer the 'proper' way. <p>Invite students to explain how they felt about this re-enactment.</p>	
CR B 11.3 CR B 11.6	<p>Chapter 7</p> <p>Request students to imagine they are Laurie, and write a brief summary of what the dinner conversation with their parents might be that night. Students then read the chapter to determine if their prediction was correct.</p>	Do predictions correspond to what they have seen thus far in text?
CC B 11.3 CC B 11.5	<p>(After): Examine the bookmarks in a small group looking for similarities. Determine what words are still confusing and address those with students.</p> <p>With your students, consider the etymology of the word, <i>mesmerizing</i></p>	

<p>CC B 11.1 CR B 11.2 CR B 11.3</p>	<p>(CH 5). Examine how the word, <i>resurgence</i> (CH 6) is formed from a prefix, root and a suffix. Indicate that <i>regiment</i> and <i>militaristic</i> could fall into similar categories, as those from the first chapters.</p> <p>Chapters 8-11</p> <p>As they read these chapters, ask your students to consider how some of the characters and the relationships between and among those characters are changing.</p> <p>(After): Explain the use of the Passing Notes strategy to students using an instructions similar to the following:</p> <p>I want you to pass notes to another person according to my instructions. You will be given two minutes to write a note to your partner based on a particular question. Your partner will be writing to you at the same time. There will be no talking, just writing, and there will be three 'passes' in all.</p> <p>a) The first question is: Which character do you think has changed the most and why would you say that? What is the movement doing to relationships?</p> <p>Pass the note</p> <p>b) The second response is: React to your partner's writing by agreeing/disagreeing/providing another viewpoint, etc.</p> <p>Pass the note</p> <p>c) The last question is: What do you think are the most important ideas in these chapters?</p> <p>Pass the note</p>	<p>Do students demonstrate understanding of text?</p>
<p>AR B 11.1 CC B 11.5</p>	<p>Engage students in discussion.</p> <ul style="list-style-type: none"> • Did you always agree with what your partner wrote? • Were there ideas expressed which were different from yours? • What are the most important ideas being developed? 	
<p>CC B 11.5 CR B 11.2</p>	<p>Chapters 12-14</p> <p>Ask your students what Laurie is planning to do. Why? Predict what you think could happen as a result of her actions. Share your predictions with another person.</p>	<p>Can students make reasonable predictions based on previous reading?</p>
<p>CC B 11.3</p>	<p>(After) In small groups, invite students to do a pass the chalk exercise, examining the words on the bookmarks. What similarities were there? What words are still confusing? Draw students' attention to the use of prefixes in some of the more difficult words they may have identified (e.g., recruiting, infused, anteroom, preoccupied, execute). Can you suggest other words which are formed from these prefixes? Look at</p>	<p>Can students build words</p>

	<p>some of the words they will encounter in the last chapters (e.g., inflicted/incredulous/inclination).</p> <p>Chapters 15-17</p> <p>Explain to students that before they read these last three chapters, they are to make a few predictions about how the conflict in the novel will be resolved, and what will happen to the students and to Mr. Ross. After completing the last chapter, discuss their reaction to the ending with a partner.</p> <p>After: Students are to complete the following assignments:</p> <ul style="list-style-type: none">Choose three critical scenes from <i>The Wave</i>. Using digital photography, create tableaux (still photography) that would illustrate your scenes. You may use PowerPoint or a slide show to present the tableaux. Be prepared to discuss your representation and choice of scenes with the class.World War Two ended in 1945. This novel was based on events from 1969. The novel itself was written in 1981. Why do we read this? What can the description of this experiment still say to us in the 21st century? Respond in a written form of your choice. Consider the RAFT variables below or choose other variables. <table><tr><th>Role</th><th>Audience</th><th>Form</th><th>Topic</th><th>Strong Verb</th></tr><tr><td>Holocaust survivor</td><td>grandchild</td><td>conversation</td><td>Why the novel is important.</td><td>justifying</td></tr><tr><td>Todd Strausser</td><td>book publisher</td><td>interview</td><td>Why the novel is important.</td><td>persuading</td></tr><tr><td>Self</td><td>self</td><td>diary</td><td>What does the novel say to me?</td><td>analyzing</td></tr><tr><td>Teacher</td><td>parent</td><td>letter</td><td>Why the novel is important to study.</td><td>explaining</td></tr></table>	Role	Audience	Form	Topic	Strong Verb	Holocaust survivor	grandchild	conversation	Why the novel is important.	justifying	Todd Strausser	book publisher	interview	Why the novel is important.	persuading	Self	self	diary	What does the novel say to me?	analyzing	Teacher	parent	letter	Why the novel is important to study.	explaining	<p>from the prefixes examined?</p> <p>Are student predictions reasonable in light of what has gone on before?</p> <p>Can students discuss representation and explain choice?</p> <p>Use the Compose and Create rubric in the Appendix to create a rubric for this product.</p>
Role	Audience	Form	Topic	Strong Verb																							
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<p>CR B 11.1</p> <p>CR B 11.2</p> <p>CR B 11.3</p>																											
<p>CC B 11.4</p>																											
<p>CC B 11.6</p>																											
<p>AR B 11.1</p> <p>AR B 11.2</p>	<p>Instruct students to share their drafts with a small group and make revisions based on feedback. Have them ask themselves:</p> <ul style="list-style-type: none">What are the strengths of my writing?How can my writing be improved?	<p>Can students identify writing strengths and ways to improve writing?</p>																									

<p>AR B 11.1 AR B 11.2 CC B 11.5</p>	<p>In this unit you have used numerous learning strategies to explore aspects of fairness, equality and inequality. With a partner, consider the following questions:</p> <ul style="list-style-type: none"> • What aspects of the entire issue stand out in your mind? • What connections to your own life can you make? • What learning strategies did you apply during the unit? • What learning strategies do you believe worked best for you during the unit? • What work were you were most pleased with during the unit? • What areas do you feel need more attention still? 	<p>Can students respond to these questions?</p>
<p>CC B 11.6</p>	<p>Invite students to write a short journal entry to capture some of the important aspects of the assigned conversation and request they submit this piece of writing to you. You may wish to follow up on their explorations.</p>	<p>Does their writing demonstrate understanding?</p>

Unit Two: The World Around and Within Us

OUTCOMES	LEARNING ACTIVITIES	ASSESSMENT & EVALUATION
CR B 11.1	<p>Big Ideas:</p> <ul style="list-style-type: none"> • We are all part of larger world communities and perspectives. • We need to reflect on the elements within our world-self, family, community as well as the natural world and our influence on it. <p>Questions for Deeper Understanding:</p> <ul style="list-style-type: none"> • Why is it important to be in touch with the world? • The world is a difficult text. How can we read it critically? • How do I make positive influences upon my world? • Questions students would like to explore. (When teachers introduce this aspect of the course there may be related questions students ask to explore.) <p>We are all consumers in this world subjected to an incredible amount of information and number of available products. How do we make good choices with all that is presented to us? How does the world influence us and, in turn, how we are able to influence our world. This unit deals with responsibility-the personal responsibility of making informed choices and the social responsibility of making a positive difference.</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • Gallagher, K. (2004). <i>Deeper Reading: Comprehending Challenging Texts, 4-12</i>. Portland, ME: Stenhouse Publishers. (teacher resource) <p>Have students consider how looking at the world as seen through novels and plays and short stories and examining what they can say to us is valuable, but so is 'reading' our own every day worlds. The world is a difficult text, and it is important to be able to read it critically.</p> <p>Students could be invited to take the PBS media literacy quiz at http://www.pbs.org/teachers/digital-media-literacy/quiz-yourself/. The first section of the quiz deals with media usage among youth from 8 to 18. The quiz could be taken individually (were you surprised by any of the answers? which ones?) or, by using a digital projector, questions could be examined and discussed with the entire class.</p>	

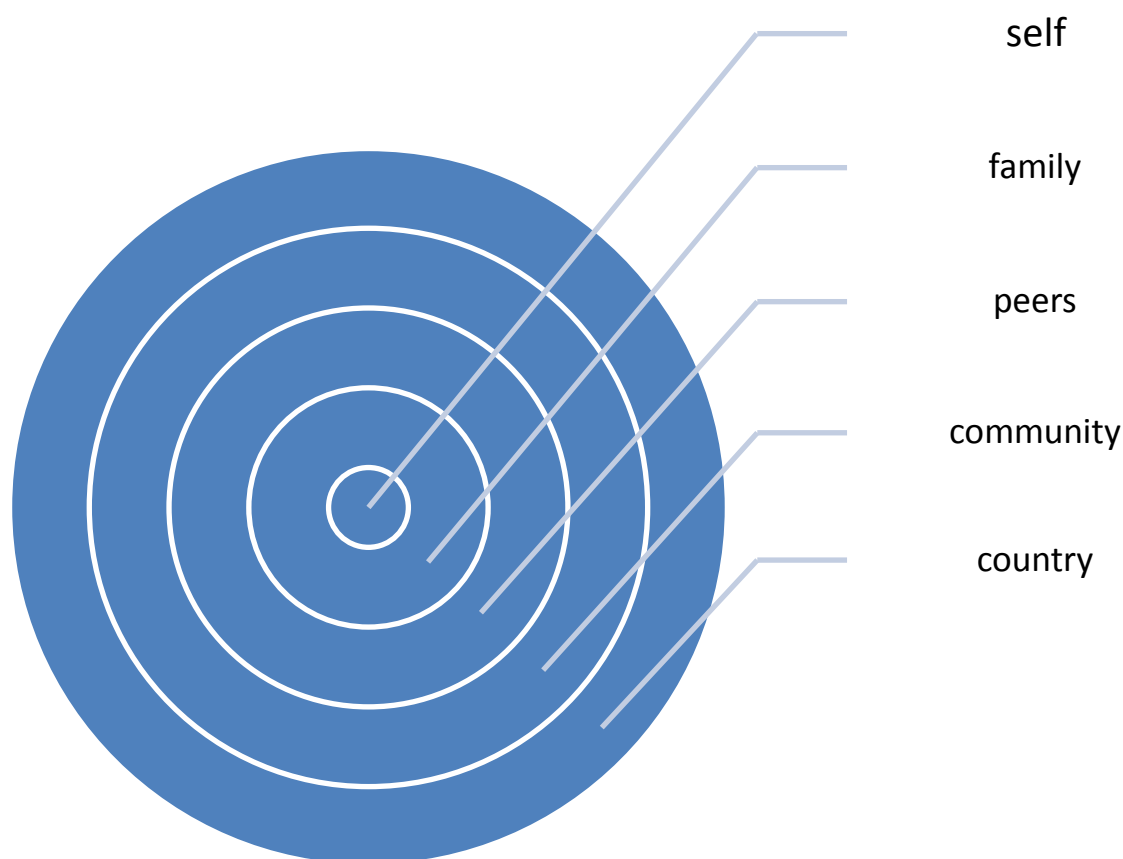
CR B 11.1 CR B 11.2	<p>Ask students how many of them read a newspaper daily. Every so often? Share recent reports (<i>Star Phoenix</i>, September 22, 2009) which indicate almost one half of Canadian adults read a newspaper on a daily basis. Another 19 % read their news online).</p> <p>With your students, consider the benefits to reading a newspaper:</p> <ul style="list-style-type: none">• Entertainment factor: Share a few favourites from your files and/or from Gallagher's <i>Deeper Reading</i> (pp.180-181) Share some amusing headlines as well (e.g., Police begin Campaign to Run Down Jaywalkers; Kids Make Nutritious Snacks; Hospitals are Sued by 7 Foot Doctors; Cold Wave Linked to Temperatures; Astronaut Takes Blame for Gas in Spacecraft; etc.).• Information: To help students understand the range of information available and the types of writing found in a newspaper, invite students to participate in a scavenger hunt. Note: The model below is adapted from <i>Deeper Reading</i>. NIE also has a generic scavenger hunt available on its site. See http://www.newspapersineducation.ca/eng/level_7to9/lesson2/lesson2_eng.html. <p>Scavenger Hunt</p> <p>Name: _____ Name and Date of Newspaper: _____</p> <p>Search the newspaper for the following information. When you find the answers, cut them out and paste them next to the questions. We will examine them together later.</p> <table><tr><th>Possible Questions</th><th>Answers</th></tr><tr><td>1. KISS was one of the top concert money makers for 2009. Who were the other performers in the top ten?</td><td></td></tr><tr><td>2. What day is a city florist offering a discount?</td><td></td></tr><tr><td>3. What travel cautions are advised?</td><td></td></tr><tr><td>4. When and where is this year's auto show?</td><td></td></tr><tr><td>5. What is the difference between a cold and flu?</td><td></td></tr><tr><td>6. What is today's weather forecast?</td><td></td></tr><tr><td>7. Find the newspaper's editorial. What action does it urge concerned citizens to take?</td><td></td></tr><tr><td>8. Find one positive and one negative letter to the editor.</td><td></td></tr><tr><td>9. Name one fitness trend in North America.</td><td></td></tr><tr><td>10. What happened to the Canadian dollar on the stock market yesterday?</td><td></td></tr><tr><td>11. Who is the subject of the editorial cartoon?</td><td></td></tr></table>	Possible Questions	Answers	1. KISS was one of the top concert money makers for 2009. Who were the other performers in the top ten?		2. What day is a city florist offering a discount?		3. What travel cautions are advised?		4. When and where is this year's auto show?		5. What is the difference between a cold and flu?		6. What is today's weather forecast?		7. Find the newspaper's editorial. What action does it urge concerned citizens to take?		8. Find one positive and one negative letter to the editor.		9. Name one fitness trend in North America.		10. What happened to the Canadian dollar on the stock market yesterday?		11. Who is the subject of the editorial cartoon?		<p>Do students actively participate in the discussion?</p> <p>Can students locate the information from the text?</p>
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	<div>12. What is the mission of the UN Convention for the Rights of the Child?</div>	
<div>CR B 11.1 CR B 11.2 CR B 11.5 CC B 11.5</div>	<div>Why We Read the Newspaper-Reading, Writing, Viewing, Speaking, and Listening</div> <div>Indicate to students that the newspaper is a rich source of fact and opinion and how the first part of every class for the next while will be spent examining the newspaper. Provide students with the following information:</div> <div><ul style="list-style-type: none">• Every person is to sign up on this calendar for a one-minute sharing of a newspaper article.• Each student will collect a half dozen pieces from the paper representing a variety of different journalistic genres (articles/editorials/letters to the editor/editorial cartoons etc.). For each, there will be a brief indication of why you think you connected with the text (e.g., it was humorous, it involved a person your age, it was similar to something you had experienced, etc.). Note: A model should be provided for students to show what the collection could look like.• Each person will identify an interesting article to share. It can be informative, humorous, bizarre, but it must have caught your interest. You will read the article aloud. Note: A model presentation should be provided for students.• Students should rehearse to be comfortable with the pronunciation. Students should speak clearly so that everyone can hear the details in the article. Each listener will record a one-sentence reaction to the article presented. After every presentation, the article read will be posted so there will be a collage when everyone has shared his/her articles. You will be asked about which articles stand out and why.</div> <div>Media Literacy</div> <div>Suggested Resources:<ul style="list-style-type: none">• <i>Crossroads</i>, pp.116–167.• The New Mexico Media Literacy Project (NMLP) has designed a seven-step model to use when deconstructing media messages. See http://www.nmmlp.org/.• Gallagher, K. (2004). <i>Deeper Reading: Comprehending Challenging Texts, 4-12</i>.Portland, ME: Stenhouse Publishers.• "The Language of Advertising Claims" by Jeffrey Schrank at http://home.olemiss.edu/~egjbp/comp/ad-claims.html.</div>	<div>Can students identify different forms of journalism?</div> <div>Do students read clearly and confidently?</div> <div>Do students demonstrate effective listening?</div>

CR B 11.1	<p>Share information similar to the following with your students: All media messages like television shows, newspapers, movies, and advertisements are <i>constructed</i> by people. One of the most important skills that people can develop is the ability to <i>deconstruct</i> those messages. This is done through critically examining how those messages have been crafted. Deconstructing a media message can help us understand who created the message and who the intended receiver is. Deconstruction can expose how we are expected to be influenced by the message. Deconstruction looks for truth, partial truth, and misinformation.</p> <p>Have students consider the following:</p> <ul style="list-style-type: none"> • It is estimated children view an average of 40,000 TV advertisements per year, yet it is not until children are eight years old that there is awareness advertising can be untruthful or misleading. • The most common products marketed to children are sugared cereals, candies, sweets, sodas, and snack foods. • In your lifetimes, you will “read” many thousands more advertisements than books. 	Do students contribute to the discussion?
CR B 11.4	<p>Ask students to count the advertisements they see or hear for an entire day. This might include billboards, flyers left on car windshields, Internet advertising, and logos on clothes. Share results. Have them consider what is advertising and what is not. A label on a sweater? A name on a mailbox at a private residence?</p> <p>Share information similar to the following with your students: A core aspect of understanding media is being alert to the language of media. For centuries, “literacy” has been defined as the ability to read and write. Today people recognize that literacy is much more than that. There is an overwhelming amount of information available from a complex combination of texts, images, and sounds. It is still important to be able to read and write; however, it is no longer enough. Media literacy, the ability to critically consume and analyse many kinds of messages, is a necessary skill. Media literate people have control over the message rather than the other way around.</p>	Do students identify many different types of advertising?
CR B 11.1 CR B 11.2 CR B 11.3		
CC B 11.5 CR B 11.1 CR B 11.2 CR B 11.3	<p>In <i>Crossroads</i> and on the NMLP site there are advertisements to deconstruct. Look at an advertisement with your students and discuss the deconstruction. Examine a number of advertisements including print and electronic, working through deconstruction questions such as:</p>	

<p>CC B 11.1 CC B 11.2 CC B 11.3 CC B 11.4</p>	<p>Suggested Resource:</p> <ul style="list-style-type: none"> • <i>Resource Lines</i>, pp. 266-270 • "Here's How: Videos" in <i>Resource Lines</i> (teacher resource) <p>Before: Discuss with students how the primary goal of a television or a radio advertisement is to convince the viewer/listener to buy a product or a service. At election time, it is to support a candidate. Think about some of the advertisements you have seen or heard recently. With a partner, pick one that stands out as memorable. Discuss the deconstruction questions as they apply to the television advertisement you selected. Encourage students to watch television commercials and listen to radio advertisements with those questions in mind.</p> <p>During: In pairs or small groups, students will create and present a 30-second television or radio advertisement. A suggested resource for addressing advertising is <i>Resource Lines</i>, pp.266–270. (The advertisement might also be taped. <i>Resource Lines</i> has a section "Here's How: Videos" which could serve as a resource if videotaping a television advertisement).</p> <p>Students should be asked to consider each of the following:</p> <ul style="list-style-type: none"> • Target audience of the product or service chosen/assigned. (Advertisers spend considerable money on market research). • Main idea to be presented. What image are you presenting? What values are you communicating? What lifestyle? • Techniques to be used. What techniques would best suit your target audience? What need or desire will you associate your product with? What will "hook" your viewer? • Visuals to appear. What images would reinforce your message and catch your target's attention? • Text. What will be said to convince your target audience to buy what you are selling? Do the text and the visuals complement each other? <p>Each pair or small group will present to another pair/small group; students should listen to feedback on each of the above elements, and then make revisions based on that feedback.</p> <p>After: Invite students to actively attend to television and/or radio advertisements for the next few days having them note elements such as visuals, techniques, and text. At the end of the week, have them bring observations to class. Facilitate a discussion on the elements which contribute to effective advertisements.</p> <p>Assessing and Reflecting: Viewing a Graphic</p>	<p>Can students create a television advertisement for a designated audience?</p> <p>Can students consider each of the elements?</p> <p>Can students revise based on feedback? Can students offer useful feedback?</p> <p>Do students contribute effectively to the conversation?</p>
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<p>AR B 11.1 AR B 11.2</p>	<p>Discuss with your students how, when we reflect on the important issues of our world, it can help to think in terms of layers. Refer to the graphic which follows. Reflection may begin with self, but understanding is heightened if we push beyond self and think in terms of the larger world. To think beyond immediate personal concerns to larger connections is taking a step to become a better world citizen.</p> <ul style="list-style-type: none"> • How does this idea/message/text connect in terms of me and my family? • What does this idea/message/text mean for my peers? • How does this idea/message/text affect the neighbourhood and different communities? • What does this idea/message/text mean when thinking about my country and the nation as a whole? • How does this idea/message/text connect to the human condition? <p>(adapted from Gallagher, 2004)</p>	<p>Can students reflect on a number of levels?</p>
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<p>CR B. 11.1 CR B. 11.2 CR B 11.6</p>	<p>Comprehending and Responding: Online Informational Text</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • “Volunteer Opportunities for Teens” in Appendix http://www.canadianliving.com/family/teens/volunteer_opportunities_for_teens.php. <p>Before: Facilitate a discussion with your students about the cycle of influence in terms of the following:</p> <ul style="list-style-type: none"> • some of the advertisements examined • some of the newspaper articles shared • <i>The Wave</i> <p>Ask your students if they have ever heard people commenting on how self-centred teens are. Indicate you will be sharing an article with them they may find surprising. The second line gives a statistic. See if they can predict the percentage. <i>The Canadian survey “Giving, Volunteering and Participating” found that teenagers made up X per cent of all volunteers. Would that number be 5%? 45%? Or 65%?</i></p>	<p>Do students participate in the discussion?</p>
<p>CC B 11.5</p>	<p>During: Have students read the article online and think about other examples of teenage volunteerism they could add to this article. What do the direct quotations add to the article? Explore one of the hyperlinks contained in the article. How is this second article different from the first? How is it the same?</p> <p>Explore one of the organizations listed under the Get involved heading. Write a brief description of the organization. List at least three interesting things you learned from the site.</p> <p>After: With a partner or in a small group, invite students to discuss the information collected about the five organizations.</p>	<p>Can students identify similarities and differences in electronic texts? Can students identify appropriate information from the site?</p>
<p>CR B. 11.1 CR B. 11.2 CR B. 11.3</p>	<p>Composing and Creating: Creating a Brochure</p> <p>Before: Instruct students to collect a variety of brochures from a range of charities and volunteer-based associations. Display them in the classroom for a number of days encouraging everyone to contribute to the collection.</p> <p>Examine a number of them in some detail (for example):</p>	<p>Can students deconstruct the brochure?</p>

	<ul style="list-style-type: none"> • Who is the audience for this brochure? What makes you think that? • What is the brochure's message? • What words stand out in the brochure? What images? What colours are prominent? Why would the designer have used these words? Images? Colours? • Account for the layout and organization. • Is the brochure effective? • What suggestions for improvement would you make? 	
<p>CC B 11.1 CC B 11.2 CC B 11.3</p>	<p>Provide the following scenario to your students:</p> <p>You are an advertising executive contracted by one of the charitable organizations examined (numerous others could be added such as Child Find, War Child Canada, Free the Children, Canadian Museum of Human Rights, etc.). Your job is to design a brochure to promote the organization's mission.</p>	
<p>CC B. 11.6</p>	<p>Decide your specific message and intended audience. Think about layout, text and images. Are there examples from the brochures examined in class that may give you ideas?</p>	
<p>CC B. 11.2</p>	<p>During: Have the students complete a "mock-up" by sketching out text and visuals. Have them consider the following:</p> <ul style="list-style-type: none"> • Does the message come across effectively? • Would I be attracted to the brochure? • Is the language appropriate to my identified audience? • Are the symbols well chosen? • Are the colours suitable? • What ideas are working? • What can be improved? 	<p>Can students create an appropriate message? Does it promote the organization's message? Does it speak to the identified audience? Do the visuals add to the message, etc? Use the Compose and Create rubric in the Appendix to create a rubric for this product.</p>
<p>AR B 11.1 CC B 11.5</p>	<p>Students will share their initial sketches and talk over their design ideas with a partner or in a small group. What ideas do they like? What suggestions do they have? Revise and rework based on that feedback.</p>	
<p>AR B 11.1 AR B 11.2</p>	<p>After: Display the completed brochures in the classroom.</p> <p>Ask students to write a reflection on the representation indicating what aspects they thought worked well, where they struggled, and what they might wish to try in the future.</p>	<p>Do the students assess strengths and areas for improvement?</p>

	<p>Possible Extension: Writing a Persuasive Essay</p> <p>Suggested Resources</p> <ul style="list-style-type: none"> • “How to Write a Persuasive Essay” in <i>Crossroads 10</i>. • “Here’s How: Argument and Persuasion” in <i>Resource Lines</i>, pp. 93-95 (teacher resource) <p>Before: Question students as to what is meant by a person’s environmental footprint. Describe how each person will keep a journal for one day of all things discarded and where (emphasize nothing is too small to count!) Do nothing out of the ordinary except record.</p> <p>Afterwards, ask students if they were surprised in any way (either positively or negatively)?</p>	
CC B 11.2	<p>Discuss with your students the differences between recyclables, non recyclables, and compostables. Inquire how aware they think people are of their environmental footprint. Wearing gloves, demonstrate a waste audit of the classroom waste receptacle. Sort through the classroom receptacle, picking out one item at a time and deciding together in which one of three bins it should be placed (recyclables, non recyclables, or compostables). Have students consider the following:</p> <ul style="list-style-type: none"> • What are the ways in which we can divert waste before it hits the garbage can? • What would you predict would constitute the largest amount of waste at this school? Ask the custodian to share his/her perceptions. <p>Walk around the school with your class and note the waste discarded by the student body. Brainstorm what more could be done to encourage a ‘green’ environment.</p>	Does the student participate in discussion?
CC B 11.1 CC B 11.2 CC B 11.3	<p>Provide the following to your students: As a concerned student, write a persuasive essay directed at a chosen audience (e.g., the student body as a whole; the administration; the cafeteria manager, etc.) about the waste in the school.</p> <p>Explore the characteristics of a persuasive essay with students (e.g., has an introduction, body, and a conclusion; is supported by facts; has a number of possible organizational patterns; has sound reasoning; anticipates and disproves any contradictory</p>	Use the Compose and Create rubric in the Appendix to create a rubric for this product.

<p>CC B 11.2 CC B 11.3</p> <p>CR B 11.1 CC B 11.2 CC B 11.5</p>	<p>viewpoint; etc.). Pursue with students why correct format matters.</p> <p>During: Provide a checklist of questions like the following for students:</p> <p>As I draft the parts of my persuasive essay, I am mindful of the following:</p> <p>Introduction:</p> <ul style="list-style-type: none"> • Do I clearly identify the issue? • Do I clearly state my position? <p>Body:</p> <ul style="list-style-type: none"> • Do I provide supporting evidence? • Is my reasoning logical? • Is my argument well-stated? • Do I anticipate counter arguments to my position and address these? • Do I use a clear organizational framework (e.g., question and answer; problem and solution; compare and contrast)? <p>Conclusion:</p> <ul style="list-style-type: none"> • Do I summarize my main points? • Do I restate my position? • Do I call on my reader to take a specific action or hold a particular point of view? <p>After: Invite students with a partner or in a small group, to share essays. Have students ask their reader(s) the following:</p> <ul style="list-style-type: none"> • Are you persuaded by my argument? • What would you suggest to make my argument more persuasive (Presentation? Organization? Evidence?)? <p>Re-write with those suggestions in mind.</p> <p>Composing and Creating: Writing a Personal Reflection</p> <p>Suggested Resource:</p> <ul style="list-style-type: none"> • "O Siem" http://www.youtube.com/watch?v=RcrQjHygy5oLan <i>guage</i> 	<p>Are students aware of the elements of the persuasive essay? Does writing demonstrate that awareness?</p> <p>Do students provide meaningful feedback? Does student revision reflect appropriate feedback?</p>
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<p>CR B 11.1 CR B 11.2 CR B 11.3</p>	<p>Before: Provide some background for your students on singer-songwriter Susan Aglukark:</p> <p>Aglukark is the winner of numerous music awards. She blends the Inuktitut and English languages with contemporary pop music arrangements to tell the stories of her people, the Inuit of Arctic Canada. In addition to being a well known artist, she is also heavily involved in a number of social causes including the Special Olympics, the Make Poverty History campaign, and Literacy for Life. Susan's Aglukark's genuine concern for others combined with her political and social awareness causes her to be regarded as a role model.</p> <p>"O Siem" is one of her compositions. Discuss the lyrics with your students. What connections are there between her words and our unit of study?</p> <p>Ask students if there are lines that stand out for them. Are there lines that need further examination? What is her message? Who is her intended audience? Have the students listen again. (YouTube features the artist. Show the video and discuss how the images add or detract from the message.)</p> <p style="text-align: center;">O Siem</p> <p style="text-align: center;">O Siem We are all family O Siem We're all the same O Siem The fires of freedom Dance in the burning flame</p> <p style="text-align: center;">Siem o siyeya All people of the world Siem o siyeya It's time to make the turn Siem o siyeya A chance to share your heart Siem o siyeya To make a brand new start And watch the walls come tumbling down</p>	<p>Do students demonstrate effective listening?</p> <p>Do students participate respectfully in discussion?</p>
CC B 11.1	Remind students they have seen numerous Canadian people	

	and organizations making a difference. Ask students to reflect on how they can be Canadians who make a difference.	
CC B 11.2 CC B 11.3	<p>During: Ask students to decide on a suitable format to address either the question, “How can I be a Canadian who makes a difference?” or the question, “Why I believe it is important to be a Canadian who makes a difference.” Consider, for example, creating a poem, writing a diary entry or a reflective essay, or creating another type of representation. You may choose to draft a short prepared talk which could be presented.</p> <p>Decide on who your audience will be: Self? Peer? Teacher?</p>	Do students choose an appropriate format? Audience?
CC B 11.2	Create a first draft of your composition checking to ensure you maintain your focus on the given question.	
CC B 11.3	<p>After: Examine the draft:</p> <ul style="list-style-type: none"> • What part(s) do you like best? • What part best shows your strengths? • Does it say/show what you wanted it to say/illustrate? • Does it have a clear focus? • Does it make sense? • Is it interesting? • Do the words/images suit your audience and purpose? • How can the final draft be improved upon? • Would it be useful to have another person provide feedback before you create your final product? <p>Finally, revise for word choice, spelling, and usage (if written):</p> <ul style="list-style-type: none"> • Have you used any words too often? (If so, refer to a thesaurus for substitutions). • Have I left out any words? • Are all my words spelled correctly? • Are all my sentences complete? 	Can students self-assess product? Use the Compose and Create rubric in the Appendix to create appropriate rubrics.
CC B 11.5 AR B 11.1 AR B 11.2	<p>A final discussion may take the form of a teacher-student conference. Inform your students that during this discussion, they should be prepared to address some of the following:</p> <ul style="list-style-type: none"> • What have you learned in this unit? • What can you apply to your own life from this unit? • What would you add to this unit that students in the future would find interesting? • What piece of work are you most pleased with in this last 	Can students respond to these questions with personal insight?

	<p>unit? Why?</p> <ul style="list-style-type: none"> • What learning strategies did you use successfully during this unit? • What did you do in this unit that made you a better communicator? 	
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Appendices

Included on this CD are links and appendices for the units within the Modified English Language Arts A and B 11.

English Language Arts A11 and B11

- Comprehend and Respond (Viewing, Listening, and Reading)
- Compose and Create (Representing, Speaking, and Writing)
- Before Listening, Reading, and Viewing
- During Listening, Reading, and Viewing
- After Listening, Reading, and Viewing
- Before Speaking, Writing, and Representing
- During Speaking, Writing, and Representing
- After Speaking, Writing, and Representing
- Using Words with Dignity: Terms and Guidelines to Accurately Portray People with Disabilities
- Grade Ten Rubrics

English Language Arts A11

- Diagram of the brain.
(<http://www.enchantedlearning.com/subjects/anatomy/brain/label/lateralbrain/label.shtml>)
- Teenagers–Inside the Teenage Brain (<http://ezinearticles.com/?Teenagers---Inside-the-Teenage-Brain&id=1256530>)
- Why the teenage brain needs a lie-in
(<http://www.telegraph.co.uk/news/uknews/1539391/Why-the-teenage-brain-needs-a-lie-in.html>)
- Different Ways of Knowing: Multiple Intelligences
- Prediction/Probable Passage Strategy
(<http://www.powayusd.com/projects/literacy/CriticalThinking/Predicting.htm>)
- My Papa’s Waltz (<http://www.poemhunter.com/poem/my-papa-s-waltz/>)

English Language B11

- Universal Declaration of Human Rights
(http://www.un.org/events/humanrights/udhr60/hrphotos/declaration%20_eng.pdf)

- “Viola Desmond–Defining Canadian History”
(<http://www.wallworkshop.com/pdf/OPSEUHandouts.pdf>) see pages 12-13.
- “Ticket to Freedom”
- PBS quiz on Digital Media Literacy (<http://www.pbs.org/teachers/digital-media-literacy/quiz-yourself/>)
- “The Language of Advertising Claims” by Jeffrey Schrank,
(<http://home.olemiss.edu/~egjbp/comp/ad-claims.html>)
- Volunteer opportunities for teens by Alex Newman
(http://www.canadianliving.com/family/teens/volunteer_opportunities_for_teen_s.php)
- ETR Associates and ReCAPP (Resource Centre for Adolescent Pregnancy Prevention)
(<http://www.etr.org/recapp/index.cfm?fuseaction=pages.YouthSkillsDetail&PageID=114>)

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- Jobb, D. (2009). Ticket to Freedom. *The Beaver: Canada's History Magazine*, April–May, 2009, 24–29.
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